### The Sacred Books of the Hindus

Translated by various Sanskrit Scholars

AND

Edited by Major B. D. Basu, I. M. S. (Retired)

Extra Volume

THE

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# Aitareya Brahmanam of the Rigveda, - 12

CONTAINING THE

EARLIEST SPECULATIONS OF THE BRAHMANS ON THE MEANING OF THE SACRIFICIAL PRAYERS,

AND ON

THE ORIGIN, PERFORMANCE AND SENSE OF THE

## RITES OF THE VEDIC RELIGION

EDITED, TRANSLATED AND EXPLAINED, WITH PREFACE,
INTRODUCTORY ESSAY, AND A MAP OF THE
SACRIFICIAL COMPOUND AT THE

SOMA SACRIFICE

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SazV5 Ait Hau

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Dr. Martin Haug's translation of the Aitareya Brâhmana has been out of print for a long time, and so it has been reprinted as an extra volume in the series of the Sacred Books of the Hindus. To facilitate references to the original edition, paging of that edition has been given in Square brackets, thus [ ]. It has not been considered necessary to reprint the Sanskrit text, as better editions of that text are now available.

Extracts from Professor Max Müller's review of this work are reproduced below:—

The Aitareya-brâhmaṇa, containing the earliest speculations of the Brahmaṇs on the meaning of their sacrificial prayers, and the purport of their ancient religious rites, is a work which could be properly edited nowhere but in India. It is only a small work of about two hundred pages, but it presupposes so thorough a familiarity with all the externals of the religion of the Brahmaṇs, the various offices of their priests, the times and seasons of their sacred rites, the form of their innumerable sacrificial utensils, and the preparation of their offerings, that no amount of Sanskrit scholarship, such as can be gained in England, would have been sufficient to unravel the intricate speculations concerning the matters which form the bulk of the Aitareya-brâhmaṇa.......

The ancient Indian ceremonial, however, is one of the most artificial and complicated forms of worship that can well be imagined; and though its details are, no doubt, most minutely described in the Brahmanas and the Satras, yet, without having seen the actual site on which the sacrifices are offered, the altars constructed for the occasion, the instruments employed by different priests—the tout-ensemble, in fact, of the sacred rites—the reader seems to deal with words, but with words only, and is unable to reproduce in his imagination the acts and facts which were intended to be conveyed by them.........

Dr. Haug succeeded, however, at last in procuring the assistance of a real Doctor of Divinity, who had not only performed the minor Vedic sacrifices, such as the full and new moon offerings, but had officiated at some of the great Soma sacrifices, now very rarely to be seen in any part of India. He was induced, we are sorry to say, by very mercenary considerations, to perform the principal ceremonies in a secluded part of Dr. Haug's premises. This lasted five days, and the same assistance was afterwards rendered by the same worthy and some of his brethren whenever Dr. Haug was in any doubt as to the proper meaning of the ceremonial treatises which give the outlines of the Vedic sacrifices. Dr. Haug was actually allowed to taste that sacred beverage, the Soma, which gives health, wealth, wisdom, inspiration, nay immortality, to those who receive it from the hands of a twice-born priest........

After having gone through all these ordeals. Dr. Haug may well say that his explanations of sacrificial terms, as given in the notes, can be relied upon as certain; that they proceed from what he himself witnessed, and what he was able to learn from men who had inherited the kowledge from the most ancient times.........

In the preface to his edition of the Aitareya-brahmana, Dr. Haug has thrown out some new ideas on the chronology of Vedic literature which deserve careful consideration. Beginning with the hymns of the Rig-veda, he admits, indeed, that there are in that collection ancient and modern hymns, but he doubts whether it will be possible to draw a sharp line between what has been called the Chhandas period, representing the free growth of sacred poetry, and the Mantra period, during which the ancient hymns were supposed to have been collected and new ones added, chiefly intended for sacrificial purposes. Dr. Haug maintains that some hymns of a decidedly sacrificial character should be ascribed to the earliest period of Vedic poetry. He takes, for instance, the hymns describing the horse-sacrifice, and he concludes from the fact that seven priests

only are mentioned in it by name, and that none of them belongs to the class of the Udgatars (singers) and Brahmans (superintendents), that this hymn was written before the establishment of these two classes of priests. As these priests are mentioned in other Vedic hymns, he concludes that the hymn describing the horse-sacrifice is of a very early date. Dr. Haug strengthens his case by a reference to the Zoroastrian ceremonial, in which, as he says, the chanters and superintendents are entirely unknown, whereas the other two classes, the Hotars (reciters) and Adhvaryus (assistants) are mentioned by the same names as Zaotar and Rathwiskare. The establishment of the two new classes of priests would, therefore, seem to have taken place in India after the Zoroastrians had separated from the Brahmans; and Dr. Haug would ascribe the Vedic hymns in which no more than two classes of priests are mentioned to a period preceding, others in which the other two classes of priests are mentioned to a period succeeding, that ancient schism......

According to Dr. Haug, the period during which the Vedic hymns were composed extends from 1400 to 2000 B.C. The oldest hymns, hewever, and the sacrificial formulas he would place between 2000 and 2400 B.C. This period, corresponding to what has been called the Chhandas and Mantra periods, would be succeeded by the Brâhmaṇa period, and Dr. Haug would place the bulk of the Brâhmaṇas, all written in prose, between 1400 and 1200 B.C. He does not attribute much weight to the distinction made by the Brâhmaṇas themselves between revealed and profane literature, and would place the Sûtras almost contemporaneous with the Brâhmaṇas. The only fixed point from which he starts in his chronological arrangement is the date implied by the position of the solstitial points mentioned in a little treatise, the Jyotiṣa, a date which has been accurately fixed by the Rev. R. Main at 1186 B. C.\* Dr. Haug fully admits that such an observation was an absolute necessity for the Brahmans in regulating their calendar:.....

This argument of Dr. Haug's seems correct as far as the date of the establishment of the ceremonial is concerned, and it is curious that several scholars who have lately written on the origin of the Vedic calendar, and the possibility of its foreign origin, should not have perceived the intimate relation between that calendar and the whole ceremonial system of the Brahmans. Dr. Haug is, no doubt, perfectly right when he claims the invention of the Naksatras, or the Lunar Zodiac of the Brahmans, if we may so call it, for India; he may be right also when he assigns the twelfth century as the earliest date for the origin of that simple astronomical system on which the calendar of the Vedic festivals is founded. He calls the theories of others, who have lately tried to claim the first discovery of the Naksatras for China, Babylon, or some other Asiatic country, absurd, and takes no notice of the sanguine expectations of certain scholars, who imagine they will soon have discovered the very means of the Indian Naksatras in Babylonian inscriptions. But does it follow that, because the ceremonial presupposes an observation of the solstitial points in about the twelfth century, therefore the theological works in which that ceremonial is explained, commented upon, and furnished with all kinds of mysterious meanings, were composed at that early date? We see no stringency whatever in this argument of Dr, Haug's, and we think it will be necessary to look for other anchors by which to fix the drifting wrecks of Vedic literature......

However intertsing the Bråhmanas may be to students of Indian literature, they are of small interest to the general reader. The greater portion of them is simply twaddle, and what is worse, theological twaddle. No person who is not acquainted beforehand with the place which the Bråhmanas fill in the history of the Indian mind, could read more than ten pages without being disgusted. To the historian, however, and to the philosopher, they are of infinite importance—to the former as a real link between the ancient and modern literature of India; to the latter as a most important phase in the growth of human mind, in its passage from health to disease.

<sup>\*</sup> See preface to the fourth volume of my edition of the Rigveds.

#### PREFACE.

The present work is the first edition, and first translation of one of the most important works of the Brâhmana literature.....

The editing of the text and the translation of the numerous stories contained in the work was a comparatively easy task, and might have been carried out as well in Europe by any respectable Sanscrit scholar in possession of the necessary materials obtainable there. But the case stands different with the translation of the technical parts of the work and principally the numerous explanatory notes which are indispensable for an actual understanding of the book. Though Sâyana's excellent Commentary, which I have used throughout, is a great help for making out the proper meaning of many an obscure word, or phrase, it is not sufficient for obtaining a complete insight into the real meaning of many terms and passages occurring in the work. Besides, a good many passages in the Commentary itself, though they may convey a correct meaning, are hardly intelligible to European Sanscrit scholars who have no access to oral sources of information. The difficulties mainly lie in the large number of technical terms of the sacrificial art, which occur in all Brahmanas, and are, to those uninitiated into the mysteries of this certainly ancient craft, for the most part unintelligible. It is, therefore, not surprising that no Sanscrit scholar as yet ever attempted the translation of the whole of a Brahmana; for the attempt would, in many essential points, have proved a failure.

What might be expected in the explanation of sacrificial terms from scholars unaided by oral information, may be learnt from the three volumes hitherto published of the great Sanscrit Dictionary, compiled by Boehtlingk and Roth. The explanations of these terms there given (as well as those of many words of the Samhitâ) are nothing but guesses, having no other foundation than the individual opinion of a scholar who never made himself familiar with the sacrificial art, even as far as it would be possible in Europe, by a careful study of the commentaries on the Sûtras and Brâhmaṇas, and who appears to have thought his own conjectures to be superior to the opinions of the greatest divines of Hindustan, who were especially trained for the sacrificial profession from times immemorial. These defects of a work which is in other respects a

monument of gignatic toil and labour, and on account of its containing numerous references and quotations extremely useful to the small number of Sanscrit scholars who are able to make independent researches, have been already repeatedly pointed out by Professor Theodor Goldstücker, one of the most accurate Sanscrit scholars in Europe. Although his remarks excited the wrath principally of some savants at Berlin, who had tried to praise up the work as a masterpiece of perfection and ingenuity almost unparalleled in the history of lexicography, they are, nevertheless, though in some points too severe, not quite so undeserved and unjust, as the defenders of the Dictionary made them to appear. Goldstücker justly does not only find fault with its explanation of ritual terms, but with the meanings given to many words in the samhita. Though I am far from defending even the greater majority of Sâyana's explanations of the more difficult words and sentences of the Samhitâ, it would have been at any rate advisable for the compilers of a Sanscrit Dictionary, which includes the Vedic words, to give Sayana's explanations along with their own. Even granted that all Sâyana's explanations are only either guesses of his own, or of the great Bhattacharyas\* before him, whose labours he principally used, they nevertheless deserve all attention as the opinions and observations of men who had a much deeper knowledge of the Sanscrit language in general, and the rites of the Vedic religion, \*than any European scholar has ever attained to. It is quite erroneous to presuppose, as the editors of the Dictionary appear to do, that Sâyana himself made the majority of explanations in his Commentary. All Pandits who have any knowledge of the subject unanimously assert that he used a good many predecessors, and that comparatively few explanations are entirely his own. The so-called Kâuśika Bhâsya is said to be more ancient than that of Sâyana, and also the Râyana Bhâsya. Both are said to be still extant, but I have not yet been able to obtain copies of them.

Seeing the great difficulties, nay impossibility, of attaining to anything like a real understanding of the sacrificial art from all the numerous books I had collected, I made the greatest efforts to obtain oral informa-

<sup>\*</sup> This is the name of those Hindu scholars who not only learn, as the Bhattas do, one of the Vedas completely by heart, but who study the meaning of each verse and word, so as to be able to give orally the explanation of any passage required. The number of this class of scholars who represent the Doctors of Hindu theology, is now very small. In this part of India, though there are many hundreds of parrotlike repeaters of the sacred texts, there is not a single one to be found. Some (three or four) are said to be at Benares. They are highly respected, and, as incarnations of Brihaspati—the Pandit of the Gods, at certain occasions regularly worshipped.

tion from some of those few Brâhmans who are known by the name of Srotriyas, or Srautis, and who alone are the preservers of the sacrificial mysteries as they descended from the remotest times. The task was no easy one, and no European scholar in this country before me even succeeded in it. This is not to be wondered at; for the proper knowledge of the ritual is everywhere in India now rapidly dying out, and in many parts, chiefly in those under British rule, it has already died out. Besides, the communication of these mysteries to foreigners is regarded by old devout Brâhmans (and they alone have the knowledge) as such a monstrous profanation of their sacred creed, and fraught with the most serious consequences to their position, that they can only, after long efforts, and under payment of very handsome sums, be prevailed upon to give information. Notwithstanding, at length I succeeded in procuring the assistance of a Srauti, who not only had performed the small sacrifices, such as the Darsapûrnamâsa Işţi, but who had even officiated as one of the Hotars, or Udgâtars, at several Soma sacrifices, which are now very rarely brought. In order to obtain a thorough understanding of the whole course of an Isti, and a Soma sacrifice, I induced him (about 18 months ago) to show me in some secluded place in my premises, the principal ceremonies. After the place had been properly arranged, and the necessary implements brought to the spot, the performance began. I noted carefully everything I saw during about five days, and always asked for explanation if I did not properly comprehend it. I was always referred to the Sûtras and the Prayogas or pocket books of the sacrificial priest, so that no deception could take place. All information was conveyed to me by means of the Marathi language, of which I had by that time already acquired a sufficient knowledge for carrying on any conversation. In this way I obtained some sort of rough knowledge of the principal ceremonies (for they were generally only partially, in order to save time, and rapidly performed), which I completed afterwards by oral instruction, derived from the same and some other sacrificial priests, and Agnihotris, who had the sacrificial operations performed on themselves and in their Thus I was enabled to understand the various Sûtras, and consequently the technicalities of the Brâhmanas. Therefore the explanations of sacrificial terms, as given in the notes, can be relied upon as certain; for they are neither guesses of my own, nor of any other Hindu or European scholar, but proceed from what I have myself witnessed, and been taught by the only men who have inherited the knowledge from the most ancient times. My notes are therefore, for the most part, independent of Sâyana, for I had almost as good sources as he himself had. He, however, does not appear to have troubled himself much with a minute study of the actual operations of the sacrificial priests, but derived all his knowledge almost entirely from the Sûtras only.

It had been easy for me to swell by accumulation of notes the work to double the size which it is now; but I confined myself to give only what was necessary.

MARTIN HAUG.

Poona, 22nd November 1863.

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### INTRODUCTION.

I.

On the Mantras, Brâhmanas, and Sútras, and their mutual relationship. Probable origin and age of the Mantras, and Bråhmanas.

The Veda, or Scripture of the Brahmans, consists, according to the opinion of the most eminent divines of Hindustan, of two principal parts, viz., Mantra and Brahmanam. All that is regarded as revelation must be brought under these two heads. What of the revealed word is no Mantra, that is a Brâhmanam; and what is no Brâhmanam, must be a Mantra. This is the line of argument followed by the Brahmanic theologians. But this does neither make clear what a Mantra is, nor what we have to understand by a Brâhmanam. Both terms are technical, and their full bearing, and characteristic difference from one another, is to be comprehended only from a careful study of those works which bear either of these titles. The Brahmanical divines have, of course, not failed to give definitions of both, and shown what topics fall under the head of either. But, as Sâyaņa (in his preface to his Commentary on the Aitareya Brâhmaṇam) justly remarks, all definitions of either term which were attempted, are unsatisfactory.

[2]. We have here nothing to do with the theological definitions of these two terms; we are only concerned with their meaning, from a literary point of view. And this we can state without reference to Brahmanic authorities.

Each of the four Vedas (Rik, Yajus, Saman, and Atharvan) has a Mantra, as well as a Brâhmana portion. The difference between both may be briefly stated as follows: That part which contains the sacred prayers, the invocations of the different deities, the sacred verses for chanting at the sacrifices, the sacrificial formulas, blessings and curses, pronounced by priests is called mantra, i.e., the produce of thinking. This word is of a very early date; for we find it in the Zend-Avesta in the form of manthra also. Its meaning there is that of a sacred prayer, or formula, to which a magical effect was ascribed, just as to the Vedic mantras. Zoroaster is called a manthran, i.e., a speaker of mantras, and one of the earliest names of the Scriptures of the Parsis, is manthra spenta, i.e., the holy prayer (now corrupted to mansar spent).

<sup>&#</sup>x27;See more about it in Goldstücker, "Pâṇini, his Place in Sanserit Literature," page 68.

This fact clearly shows, that the term mantra in its proper meaning was already known at that early period of Aryan history when the ancestors of the Brâhmans and those of the Parsis (the ancient Iranians) lived as brother tribes peacefully together. This time was anterior to the combats of [3] the Devas and Asuras, which are so frequently mentioned in the Brâhmanas, the former representing the Hindus, the latter the Iranians.

At this time the whole sacred knowledge was, no doubt, comprised by the term mantra. The Brâhmanam was unknown; and there is actually nowhere in the whole Zend-Avesta a word to be found which conveys the same or a similar meaning which has been attached to the word "Brâhmanam" in the Indian Literature.

The Brâhmaṇam always presupposes the Mantra; for without the latter it would have no meaning, nay, its very existence would be impossible. By "Brâhmaṇam" we have always to understand that part of the Veda (Brâhmaṇical revelation) which contains speculations on the meaning of the mantras, gives precepts for their application, relates stories of their origin in connection with that of sacrificial rites, and explains the secret meaning of the latter. It is, to say it in short, a kind of primitive theology and philosophy of the Brahmans. The objects for these theological, philosophical, grammatical, etymological, and metrical speculations were the Mantras, and the sacrifices, principally the great ones, for the performance of which the Brahmans were actually trained, a custom which has obtained almost up to the present day in some parts of India (such as Mahârâṣṭra).

[4] Etymologically the word is derived from brahman's which properly

<sup>&</sup>lt;sup>2</sup> See my Essays on the Sacred Language, Writings, and Religion of the Parsis, pp. 225-29.

<sup>\*</sup> Brahman is derived from Brahma. This is an abstract noun, in the neuter gender, of a root brih (original from barh), to which the two meanings "to raise," and "to grow" are given by the Indian grammarians. The latter thought both meanings o irreconcilable that they substituted two roots brih. But there is certainly no necessity for that. What grows, becomes bigger, and higher and thus "rising in height," is a necessary consequence of growth. It is, however, very doubtful whether the root brih without a preposition (such as ud) can convey the meaning "to raise." The meaning "to grow" is at any rate the original one. Thus derived brahma means originally "growth." That this was the original sense of the word, can be proved from other reasons also. Brahma is the same word in every respect, as the baresma of the Zend-Avesta, the 'h' of Sanscrit, being changed according to the phonetical laws of the Zend grammar, into a sibilant. This means a bunch of twigs tied together by a reed which is used up to the present day by the Parsi priests when performing the Homa ceremony. The Brahmans use at all their sacrifices a bunch of kuśa grass

signifies the Brahma priest who must [5] know all Vedas, and understand the whole course and meanning of the sacrifice. He is supposed to be a perfect master of divinity, and has in this capacity to direct and superintend the sacrificial ceremonies. The most eminent of this class of priests laid down rules for the proper performance of sacrificial rites, explained them, and defended their own opinions, on such topics against those of their antagonists; moreover, they delighted in speculations on matters of a more universal character, on this life, and that life, on the best means of securing wealth, progeny, fame, heaven, &c., on mind, soul, salvation, the Supreme Being; the dictum of such a Brahma priest who passed as a great authority, was called a Brahmanam.

vâchayet, i.e., after having handed over to the wife of the sacrificer that bunch of kuśa grass which is called Veda, he should make her repeat this mantra, &c). Veda is a synonymous word for brahma; for the latter term is often explained by veda (so does Kaiyata in his notes on Patanjali's explanation of Panini's Satra 6, 3, 86, in the Mahabhasya), and thus identified with the designation of the whole body of sacred knowledge of the Brahmans. In the Nighantavas, the ancient collection of Vedic words, brahma occurs twice, once as a name for "food" (2, 7), and another time as that for "wealth." Both these meanings, principally the former, can easily be connected with that of "growth." They appear to be founded on passages of the Brahmanas, where it is said that the Brahma is food. In the Samhitâ, however, these meanings are never to be met with; but from this circumstance it certainly does not follow that they never existed. The meaning attached to the word in the Samhita appears to be that of "sacred hymn chant." Sayana explains it often by stotra, i.e. the performance of the Sama chanters (see his commentary on Rigveda, 7, 22, 9) or by stotrani havimsicha (7, 23, 1), i.e. chants and offerings. This meaning is, however, not the original one, and does even in the Samhita hardly express its proper sense. It cannot be an equivalent either for mantra or saman or stotram, or havis, and if it appear to be used in one of these senses, it means their common source; for the hymn, repeated by the Hotar, as well as the chant of the Sama singers and the oblations given to the fire by the Adhvaryu, are all equally made sacred by means of their participation in the brahma. Such expressions as, "to make the brahma," "to stir up the brahma," (brahma jinuati) throw some light on its nature. They show (as one may clearly see from such passages as Taittirîya Brâhmanam 1, 1) that it was regarded as a latent power, like electricity, which was to be stirred up at the time of the performance of a ceremony. The apparatus were the sacred vessels, or the hymns, or chants. So, at a certain ceremony at the morning libation of the Soma feast, the Adhvaryu and Pratipasthatar put the two Grahas (Soma cups), called Sukra and Manthi (see Ait. Br. 3, 1) together, and address them in the following way, "Put, ye two (Grahas)! together the Brahma; may ye stir it up for me," &c., (Taittir. Br. 1, 1). This evidently means, that these two Grahas are put together for the purpose of eliciting the Brahma-power, and all the other powers, dependent upon it, such as the Ksattram, &c. The presence of the bruhma at every sacrifice is necessary; for it is the invisible link connecting the ceremony performed with the fruits wished for, such as sovereignty, leadership, cattle, food, &c.

It is, as we have seen, symbolically represented by a bunch of kusa grass, which is always wandering from one person to another, as long as the sacrifice lasts. It expresses

[6] Strictly speaking, only the rule regarding the performance of a particular rite, or the authoritative opinion on a certain point of speculative theology went by this name, and we have accordingly in the works called Brâhmaṇas, nothing more or less than collections of the dicta of those Brahma priests on the topics mentioned. Afterwards the term Brâhmaṇam, which originally signified only a single dictum, was applied to the whole collection.

In a still more comprehensive sense we have to understand by "Brahmana," a whole kind of literature, including the so-called Aranyakas and Upanisads,

Each Veda has a Brâhmanam, or collection of the dicta of Brahma priests, of its own. But they also show in style, expression, line of argument, and object and tendency of their speculations, such a close affinity, and even identity, that the common origin of all Brahmanas is indisputable. They owe mainly their origin to those Brahmans who constituted themselves into regular sacrificial congregations, in order to perform the so-called Sattras or sacrificial sessions, some of which could last for many years. The legendary history of India knows of such sessions which are said to have lasted for one hundred, and even one thousand years. Though these reports [7] are extravagant, they undoubtedly show that there was a time in Hindustan when large bodies of Brahmans spent almost their whole lives in sacrificing. This time is to be sought for at a very early period of Indian history; for the Brahmanas with their frequent allusions and references to the Sattras of the Risis on the banks of the Sarasvatî, and those held by the half-mythical Angiras, and by the Adityas (a class of gods), or even by the cows, trees, snakes, &c., presuppose their existence from times immemorial. Likewise we find in the Mahabharata frequent mention made of these sacrificial sessions which constitute one of the characteristic features of the earliest Brahmanic settlements in the northwest of Hindustan. It is chiefly at these Sattras that we have to look for the development and refinement of the sacrificial art, and the establishment of certain rules regarding the performance of sacrificial ceremonies.

the productive power in nature, which manifests itself in the growth of plants, and all other creatures. The sacrificer wishes by means of the mystical process of the sacrifice to get hold of it; for only then he is sure of obtaining anything he might wish for.

<sup>4</sup> So are, for instance, the rules given for the repetition of the Dûrohanam (4, 19) quoted as a "Brahmanam" (in 6, 25). See also 8, 2.

<sup>5</sup> See Mahabharata 3, 105,13, where a Sattra, Istakrita by name, is mentioned as

When the Brahmanas were brought into that form, in which we possess them now, not only the whole kalpa (i.e. the way of performing the sacrificial ceremonies) was settled, save some minor points, but even the symbolical and mystical meaning of the majority of rites. It took, no doubt, many centuries before the almost endless number of rites and ceremonies, and their bewildering complications could form themselves into such a regular system of sacrificial rules, as we find already exhibited in the Brâhmanas. For the Sûtras which belong to each class of Brâhmanas generally contain nothing novel, [8] no innovation in the sacrificial art: they supply only the external form to a system which is already complete in the Brâhmanas, and serve as text-books to the sacrificial priests. And even in their arrangement they follow often their Brahmanas to which they belong. So for instance the fourth, fifth, and sixth Adhyayas of the Aśvalâyana Sûtras, which treat of the Agnistoma, Soma sacrifice, and its modifications, Ukthya, Solasî, and Atirâtra, closely correspond to the three first books, and the two first chapters of the fourth, of the Aitareya Brâhmanam; and the seventh and eighth Adhyâya of those Sûtras treat exactly of the same subjects, as the three last chapters of the fourth book. and the fifth and sixth books of our Brâhmanam, viz., on the various parts of the Sattras, or sacrificial sessions, and the numerous recitations required for their performance. In many passages, the Aitareya Brâhmanam and the Asvalâyana Sûtras even literally agree. The latter could. from their very nature as a "string of rules" for the guidance of the sacrificial priests, dispense with almost all the numerous speculations of the meaning and effect of certain verses and rites, and all points of controversy in which some of the Brâhmanas abound; but as regards the actual performance of rites, what mantras were required at certain occasions, and in what way they were to be repeated, the Sûtras must give much more detail and be far more complete than the Brahmanas. From this nature of both classes of works, and the relation in which they stand to one [9] another, it would not be difficult to show, that both might have originated at the same time. Panini distinguishes between old and new Brâhmanas as well as between old and new Kalpa works (Sûtras). The strict distinction between a Brâhmana and Sûtra period is, on a closer inquiry, hardly tenable. The Brahmanas were only more complete collections of the same traditional stock which was in existence on the sacrificial art and its meaning than the Sûtras, which were compiled for practical purposes only.

We may safely conclude from the complicated nature and the

and almost complete at the time of the composition of the Vedic hymns, not only at that of the Brâhmaṇas, that the compilation of sacrificial manuals containing all the rules for the actual performance of the duties of a certain class of priests (such as the Hotris or repeaters of the Rik verses, the Udgâtris, the chanters of the Rik verses, and the Adhvaryus, the manual labourers and sacred cooks), was quite necessary at a very early time, certainly not posterior to the collection of the Mantras and the dicta of the Brahma priests into separate works.

The Sûtras contain many special rules which will be in vain sought for in the Brahmanas, but which are there simply presupposed. So we do not find, for instance, the description of the Darsapurnama isthi (the New and Full Moon sacrifice), or that of the Châturmâsya-işti, in the Aitareya Brâhmanam, though their names are occasionally mentioned, but [10] we find them in the Asvalâyana Sûtras. The recital of the Sâmidhent verses (required when kindling the fire at the commencement of any sacrificial rite) is briefly mentioned in the Brâhmanas, but minutely described in the Sûtras (1, 2). That they were left out in the Brâhmanam cannot be accounted for by assuming that their exposition was alien to the purpose of its author, or that they were unknown to him, but only by believing, that they were regarded as too trivial matters, too commonly known to deserve any special notice on his part. Certain modifications in repeating mantras (required at the great Soma sacrifices), such as the Dûrohanam, the Nyûnkha, the peculiar construction and repetition of the Solass and Valkhilya Sastras, &c., are in the Brahmanam almost as minutely and accurately described, as we find them in the Sûtras (compare, for instance, Ait. Br. 4, 19 with Asv. Sr. S. 8. 2). This clearly shows that the authors of the Brâhmanas knew as well all the details of the sacrificial art as the compilers of the Sûtras. The circumstance that many such things, as the recital of the Sâmidhenî verses, &c., were left out in the Brâhmanam, though they are neither very simple to comprehend, nor were they unknown, entitles us to assume that they were taught in separate treatises, which could be nothing else than works like the present Sûtras.

The Sûtras which we possess at present are, no doubt, posterior to the Brâhmanas to which they belong; but there is every reason to believe that there were Sûtras more ancient, and simple in their [11] style, which served the authors of the present ones as sources of information, and these works may have been co-eval with the majority of our Brâhmanas.

Although we cannot discover any material difference between the Brâhmanas and the Sûtras so as to regard the latter as developing and

systematizing the ideas contained in the former, as is the case with the Vedânta philosophy in reference to the Upanisads, yet there exists one between the Brâhmanas, and the Mantras and hymns. This difference is, however, not very great, and can be accounted for partially from other causes than that of age. Already the hymns presuppose a settled ritual, and contain many speculative ideas similar to those of the Brâhmanas.

Some scholars hold that the occurrence of sacrificial terms, or of philosophical and mystical ideas, are suggestive of the late date of the hymn in which they are found. But these circumstances do by no means afford any sure test as to the relative age of the Vedic hymns. One has even drawn a strict line of distinction between a Mantra and Chhandas period, assigning to the former all the sacrificial hymns, to the latter those expressive of religious and devotional feelings in general, without any reference to sacrificial rites. But I have grave doubts whether this distinction will prove tenable on further inquiries, chiefly if this question as to the age of a certain hymn is made entirely to depend upon what period (the Mantra or Chhandas period) it might belong to. There are sacrificial hymns which, to judge from their style and their general ideas, must [12] be as ancient as any which have been assigned to the Chhandas period.

I may instance here the hymn required at the horse-sacrifice (Rigveda, 1, 162) and the Nabhanedistha Sûkta (10, 61; on its origin see Ait. Br. 5, 14). The former is assigned by Max Müller 6 to the Mantra period (between 1000-800) on no other ground but because of its containing technical terms of the sacrificial art. But this reason is certainly not sufficient to make it late. On the contrary, its rather unpolished style, its poor imagery, its beginning with the invocation of the most ancient triad of Indian gods, Mitra, Varuna, and Aryaman, the very names of which deities are even to be met with in kindred nations, such as the Iranians and Greeks, the mentioning of several sacrificial priests by obsolete and uncommon names,-all these circumstances combined tend to show, that it is rather one of the earliest than one of the latest productions of Vedic poetry. We find in it the sacrificial art, if compared with its description in the Bramanas, in its infancy, yet containing all the germs of the latter system. Because of almost all incidents attendant upon a sacrifice being mentioned in this hymn, it affords us the best means for investigating into the extent

<sup>·</sup> History of Ancient Sanscrit Literature, page 553.

and development of the sacrificial art at the time of its composition. Let us point out some of the most remarkable facts which may be elicited from it.

[13] In the fifth verse the names of the performing priests are mentioned. They are only six in number, viz. Hotar, Adhvaryu, Avayâj, Agnimindha, Grāvagrābha, and Śamstar. Four of these names are quite uncommon or obsolete. Avayâj is the Pratiprasthâtar, Agnimindha (the fire-kindler), the Agnídhra, Grāvagrābha the Grāvastut, and Śamstar the Maitrāvaruṇa of the Brāhmaṇas. The small number of priests at the horse-sacrifice (aśvamedha), which was at later times, as we may learn from descriptions given of it in the epic poems, the greatest, most complicated and costly which the Brahmans used to perform, must surprise, principally if we consider, that the Agniṣtoma, which was the most simple Soma sacrifice, required for its performance already at the time of the Brâhmaṇas, and even anterior to it, sixteen officiating priests.

There can be no doubt that in the most ancient times a comparatively small number of priests was sufficient for the performance of a simple animal or Soma sacrifice. The two most ancient offices were those of the Hotar and Adhvaryu; they were known already when the ancient Iranians separated from the ancestors of the Hindus; for we easily recognise them by the names Zota and Rathwi (now corrupted to Raspi) in the Zend-Avesta.

The Pratiprasthatar appears to have been an assistant of the Adhvaryu from a very remote time; for we find the two Asvins called the two Adhvaryus (Ait. Br. I, 18), by which expression we can only understand the Adhvaryu and [14] his constant assistant the Pratiprasthatar. That there was a plurality of Adhvaryus already at the time of the Risis, we may learn from several passages of the Samhita of the Rigveda (2, 37, 2; 8, 2, 4).

The fourth priest here mentioned is the Agnidhra; for by the term Agnimindha we can only understand him. His office appears to be very old and he is once mentioned by his very name Agnidhra in a Vedic song (2, 36, 4). Besides, we meet with the well-known formula which he has, as the protector of the sacrifice, to repeat as often as the Adhvaryu commences a set of oblations accompanied by the Anuvâkyâ and Yâjyâ mantras of the Hotar. This is astu śrauṣaṭ (1, 139, 1), which he has to repeat when the Adhvaryu calls upon him to do so, by the formula ôśrâvaya. Before he repeats it, he takes a wooden sword, called

This formula is repeated just before the commencement of the so-ealled Prayajas.

sphuae into his hand, and ties round it twelve stalks of kusa grass, called idhmasannahanani (what is tied round the wood), making three knots (trisandhana). He must hold it up as long as the principal offerings last, from [15] the time of the beginning of the Prayajas till the Svistakrit is over. The purpose of this act as explained by the Srotrîyas (sacrificial priests) of the present day is to keep the Raksasas and evil spirits away Now the whole ceremony, along with the formulas from the sacrifice. used, resembles so closely what is recorded in the Zend-Avesta of the angel Śraosha (now called Serosh), that we can fairly conclude that the office, or at any rate, the duties, of the Agnidhra priests were already known to the Aryas before the Iranians separated from the Indians. Serosh, as may be seen from the Serosh Yasht (Yasna 57), holds in his hand a sword (snaithis) in order to fight against the Devas, and to keep them away from the creation of Ormazd. He first spread the sacred grass or twigs; he first repeated (fraśrâvayat) the sacred prayers. His very name of Śraosha reminds of the call śrausat. One of the duties of the Agnidhra, or Agnit, was to kindle the fire. Such an office is known also to the Parsi ritual. It is that of the Atarevakso, i. e. who feeds the fire, a name often applied to the Rathwi, in which we have recognised the Adhvaryu.

The fifth priest is the *Gravagrābha*, a name no further mentioned in other Vedic books. Sāyaṇa identifies him with the Gravastut<sup>®</sup> of the ceremonial of the Brahmaṇas. The office of the latter is to repeat the Pāvamānya verses when the Soma juice is being prepared. But the name *Grāvagrābha* [16] implies more, for it means, one who holds, or seizes the Grāvaṇas¹º (Soma squeezing stones). This is done by the Adhvaryu himself. In ancient times the Soma juice was very likely extracted by that priest who had to repeat the mantras for the purification of the Soma juice, that is, by the Grāvastut. Such a priest who was engaged in the preparation of the Soma (Homa) juice is also known in the Zend-Avesta.

âgnidhrah, i. e. the Adhvaryu calls, ö śrâvaya, to which the Agnidhra responds by astu śrauşat. Both formulas are mentioned or alluded to in two Sâtras of Pâṇini (8, 2, 91-92), who teaches that the first vowel in śrâuşat, and the first and second in ö śravaya are to be pronounced in the pluta way, i.e. with three moras. Regarding śrâuṣat Aśval. gives the same rule (astu śrâuṣat iti aukaram plâvayan); but the pronunciation of ö śrâvaya he does not particularly mention.

<sup>&</sup>lt;sup>8</sup> Other interpretations have been given of this word by European scholars. But being myself in possession of a sphya, and having seen its use at the sacrifice, I can prove beyond any doubt, that it is a wooden sword.

On his office, see 6, 1-2, pp. 379-80.

<sup>&</sup>lt;sup>10</sup> See the note on the preparation of the Soma 7, 32 pp. 488-90.

His name there is havanan, 11 i.e. one who makes or prepares the havana=savana "libation."

The sixth priest mentioned in the Asvamedha hymn is the Śamstar, i.e. the repeater of Śastras. This is no doubt the Maitrâvaruna of the later ritual, who is several times mentioned by the name of *Praśâstar* in other passages of the Samhitâ (1, 94, 6) and in the Brâhmanas. Sâyana takes the same view.

Besides the names of the officiating priests, we have to examine some of the technical terms of the sacrificial art. In the 15th verse we find [17] the expressions, istam, vitam, abhigûrtam, vaṣatkritam, which all refer to the repetition of the Yâjyâ mantra by the Hotar when the Adhvaryu is ready to throw the offering into the fire. Istam is the technical term for pronouncing the Yâjyâ mantra itself; abhigârtam, which is the same as âgûrtam, signifies the formula ye yajâmahe (generally called âgur) which always precedes the Yâjyâ verse; vaṣatkritam is the pronunciation of the formula vâuṣat at the end of the Yâjyâ verse; vîtam refers to the formula Agne vîhi, which follows the vaṣaṭkâra, and is itself followed by another vaṣaṭkâra (the so-called Anuvaṣṭkâra).

Let us now sum up the evidence furnished by this sacrificial hymn as bearing upon the history of the sacrificial art in its relationship to the mass of other Vedic songs on the one, and to the Brâhmanas on the other, side.

In examining the names of the officiating priests, we can here discover only two classes instead of the four, known to other Vedic hymns, and principally to the Brâhmaṇas. We have only Adhvaryus and Hotris, but no Brahma priests, and no Udgâtris (chanters). Without the two latter classes no solemn sacrifice at which Soma was used could be performed even at a time far anterior to the Brâhmaṇas. There is no doubt, the introduction of each of these two classes marks a new epoch in the history of the sacrificial art, just as the separation of the offices of Adh-

<sup>11</sup> See Visparad 3, 1. The term havana occurs in the Gathas for Homa (Yasna, 10). That it means the same as the Vedic savana with which it is identical follows unmistakably from the context. A fratarem havanem and an uparem havanem, that is, a first and second libation, are even distinguished (Yasna 10, 2 ed. Westergaard). The fratarem havanem is the prâtah savanam, i.e. morning libation of the ritual books; the uparem, i. e. latter, following, corresponds to the mâdhyandina savanam. The Parsi priests prepare up to the present day actually the Homa juice twice when performing the Homa ceremony. The first preparation takes place before the Zota (the Hotar of the Brahmans) appears; the second commences at the beginning of the proper ceremony, and is finished along with it. The Zota drinks the Homa which was prepared first by the Raspi (Adhvaryu); that one prepared during the ceremony is thrown into a well as a kind of offering.

varyu and Hotar in the ante-Vedic times, indicates the first step in the development of the art of sacrificing. At that early time when the [18] Iranians left their Indian brethren on account of a bitter religious contest, which is known in the Brâhmaṇas as the struggle between the Devas and Asuras, already the offices of an Adhvaryu and Hotar were distinct, as we may learn from the Zend-Avesta, which exhibits the religion of the Asuras (Ahura religion, its professors calling themselves ahurotkêshô=asura-dîkṣâ, i.e. initiated into the Asura rites).

But the offices of Udgatras and that of the Brahma priests were not known to the Aryas at that time; they were introduced subsequently, after the separation. In many Vedic hymns we find, however, the duties principally of the former class (the chanters) mentioned. They are often juxtaposed with those of the Hotars. The term for the performance of the Hotri-priests is sams, to praise, recite; that for that of the Udgâtrîs stu or gâi to sing (see, for instance, Rigveda Samh (8, 1, 1; 6, 62, 5; 6, 69, 2-3); besides the technical names uktha=Śastra and Stoma, sâma, are frequently to be met with (see 8, 1, 15; 3, 3, 6; 6, 3; 16, 9; 14, 11; 6, 24, 7, &c.). Now the absence of all such terms, indicatory of the functions of the Udgâtrîs (chanters) in the Asvamedha hymn is certainly remarkable. Their not occuring might, perhaps, be accounted for by the supposition that the chanters were not required at the horse sacrifice. It is true, several smaller sacrifices, such as the Darsapurnamāsa, the Châturmāsya Iştis and the animal sacrifice (if performed apart without forming part of a Soma sacrifice) are performed without any chanting; [19] but for Soma sacrifices of whatever description, the chanters are as indispensable as the Hotars. That the Asvamedha was connected with a Soma sacrifice12 already at the time of the composition of the hymn in question, undoubtedly follows from the office of Gravagrabha being mentioned in it; for this priest is only required for the extracting of the Soma juice, and has nothing whatever to do with any other sacrificial rite. The mentioning of the Samstar (Maitravruna) is another indication that the Asvamedha already at that early time was accompanied by a Soma sacrifice. For one of the principal duties of the Maitravaruna, who may be called the first assistant of the Hotar, is to repeat Sastras, which are only required at Soma sacrifices as the necessary accompaniments of all chants.

Besides the Udgâtris, we miss the class of the Brahma priests, viz. Brahma, Brâhmanâchamsî, and Subrahmanyâ, whose services are required

<sup>12</sup> According to Asval. Sr. Sûtras (19, 8) there are three Soma days (satydni) required for the horse sacrifice.

at all great sacrifices. The Brahmâ cannot, even at small sacrifices, such as the Darsapûrṇamâsa Iṣṭi, be dispensed with. The Brâhmaṇâchaṁsî aud Subrahmaṇŷa are at Soma sacrifices as indispensable as the Maitrâvaruṇa; the first has to repeat also Sastras for the chants, the latter to invite every day Indra to the Soma feast (see the note to 6, 3, pp. 382-84).

The introduction of the Brahmâ priest marks no doubt a new era in the history of the sacrificial art; [20] for to judge from the nature of his duties as superintendent of the sacrifical ceremonies, he was only necessary at a time when the sacrifice had become already very complicated, and was liable to many mistakes. The origin of the office dates earlier than the Brâhmanas. Unmistakeable traces of it are to be found already in the Samhitá of the Rigveda. In one passage 1, 10, 1, the Brahmâ priests (brahmanas) are juxtaposed with the Hotris (arkinah) and Udgatris (gayatrinah). They are there said to "raise Indra just as (one raises) a reed." Similarly we find together gayata, chant, samsata, praise, and brahma krinuta make the Brahma (8, 32, 17). In 10, 91, 10 the Brahma is mentioned along with other priests also, such as the Potar, Nestar, &c. The little work done by the Brahmâ priests, or rather their idleness, is mentioned, 8, 92, 30, "do not be as lazy as a Brahmâ priest" (mo su trahmeva tandrayur bhuvah). That the Brahma priests were thus reproached may clearly be seen from Ait. Brâhm. 5, 34. The Brahmâ priest is the speaker or expounder of religious matters (10, 71, 11; 117, 8), in which capacity they became the authors of the Brâhmanas. That the Brahmâ was expected to know all secret things, may be inferred from several passages (10, 85, 3; 16; 35; 36). Brihaspati, the teacher of the gods, is also called brahmå (10, 143, 3), and Agni is honoured with the same name (7, 7, 5), as well as his pious worshippers of old, the so-called Angirasah (7, 42, 1). Sometimes the name signifies the Brahman as distinguished from the Ksattriyas brahmani rajani va (1, 108, 7).

[21] It is certainly remarkable, that none of the Brahmâ priests is to be found among the priests enumerated in the Asvamedha hymn, and we may safely conclude, that their offices were not known at that time. The word brahma (neuter) itself occurs in it (in the seventeenth verse), "If any one, in order to make thee sit, did thee harm by kicking thee with his heels, or striking thee with a whip violently so that thou didst snort, I cause all to go off from thee by means of the Brahma, just as I make flow (the drops of melted butter) by means of a Sruch (sacrificial spoon) over the piece which is among the ready-made offerings (adhvareşu). Brahma has here very likely its original meaning, "the sacrificial grass"

or a certain bunch of it (see the note on pages 4, 5 of this Introduction). For the meaning "prayer," which is here given to it by Sâyana, does not suit the simile. In order to understand it fully, one has to bear in mind that the Adhvaryu after having cooked and made ready any offering (Purodâsa or flesh, or Charu, &c.) generally pours from a Sruch some drops of melted butter over it. Now the brahma by means of which the priest is to soothe all injury which the sacrificial horse may have received from kicking or striking, is compared with this Sruch; the drops of melted butter are then the several stalks of the bunch of the sacrificial grass, required at all sacrifices and their taking out, and throwing away (as is done at all sacrifices, see note 8 to page 79), is compared to the flowing of the drops from the sacrificial spoon.

Not only is the number of priests less, but the [22] ceremonies are also more simple. It appears from verse 15th, that there was no Puronuvâkya or introductory mantra required, but the Yajya alone was sufficient. The latter consisted already of the same parts as in the Brahmanas, viz. the Agur, the Yâjyâ mantra, the Vaşatkâra and Anuvaşatkâra (see note 32 to page 95, page 126, and note 11 to page 133-34). Agur or the introductory formula, ye yajâmahe, i.e., "what (gods are), those we worship by sacrificing," is very ancient, and seems to go back even beyond the properly so-called Vedic times; for we meet it even with the same name already in the Zend-Avesta (see note 11 to page 134); even a large number of the Parsi prayer formulas commence with it up to this day, viz. yuzamaidê. The Vaşatkara or the call vauşat, and the Anuvaşatkâra, or the second call vâuşat preceded by Agni rihi, i.e., "Agni eat (the food)," must be also very old, though we do not find any trace of them in the Parsi ritual, which circumstance can be, however, easily accounted for. The first call vausat being required in the very moment of the offering being thrown into the fire, and the second at once after it, there was no occasion for them at the Zoroastrian sacrifices; for the priests are not allowed to throw flesh, or Homa, or even cakes into the fire; they have only to show their offerings to the In the Samhitâ itself, the Vaşatkâra is frequently sacred element. mentioned, and in hymns which show by no means a modern origin (see 1, 14, 8; 120, 4; 21, 5; 7, 14, 3; 15, 6; 99, 7, &c); some of them apparently allude to the [23] Anuvasatkara, (so, for instance, 7, 156, semam vetu vasatkritim, 'may he eat this piece' offered by the call vausat! vi (in vihi) being one of the characteristic terms of the Anuvasatára).

From all we have seen as yet it clearly follows that the Asvamedha hymn is by no means a late, but a very early, production of Vedic poetry,

and that consequently a strict distinction between a Chhandas and Mantra period, making the former by about two hundred years older han the latter, is hardly admissible.

The same result is to be gained from a more close examination of other pre-eminetly sacrificial hymns, which all would fall under the Mantra period. There being here no occasion to investigate into all hymns of that character, I will only here make some remarks on the Nabhanedistha hymns (10, 61-62). Their history is given in the Ait. Brahm. itself (5, 14). They are traced to Manu, the progenitor of the human race, who gave them to his son, Nabhanedistha. He should communicate them to the Angiras, for enabling them to perform successfully the ceremonies of the sixth day (in the Salaha, (see note 9 to page 279), and receive all their property as a sacrificial reward.

This whole story appears to have no other foundation, <sup>18</sup> but the two hymns themselves, principally the [24] latter. The first is very difficult to understand, the second is on the the whole simple. Both are by tradition ascribed to Nåbhånedistha, the son of Manu, whose existence is very doubtful. They differ so much in style, that they cannont have the same author. Several traits of the legend, however, are to be found in them. The refrain of the first four verses of 10, 62 which is addressed to the Angiras, "receive the son of Manu," re-occurs in the legend; also the gift of a thousand. In a verse of the former (10, 61, 18) the word nåbhånedistha occurs, but it does not mean there a human, but some divine, being. I give the 18th and 19th verses in translation.

- (18) "His relative, the wealthy Nabhanedistha who, directing his thoughts towards thee, speaks on looking forward (as follows) this our navel is the highest; as often as required I was behind him (the Nabhanedistha on earth)."
- (19) "This is my navel, here is what resides with me; these gods are mine; I am everything. Those who are first born, and those who are born for a second time (by reproduction),—the cow milked that (seed) from the truth, (and) they are born." 14

<sup>18</sup> It is to be found also with little difference in the Taittiriya Samhitâ 3, 1, 9, 4-6. Instead of the two Suktas (hymns) Manu there is said to have given his son a Brâhmanam on a certain rite concerning the share of Rudra in the Soma libation, to help the Angiras to heaven. The "sixth day" is not mentioned in it. The man in a "blackish dress" of the Aitareya Br. is here called Rudra.

<sup>14</sup> The explanation given by Sâyana of these difficult verses is very artificial. He tries to get out of the hymn everywhere the story told of Nâbhânedistha in the Ait. Br. 5, 14.

From these two verses as well as from several others in it (principally 2 and 5-8 describing Prajapati's illicit intercourse with his [25] daughter, see Ait. Br. 3, 33), we may clearly perceive that Nabhane-disthated and the hymn in question refer to generation. This view is fully corroborated by the application of it at the sacrifice, as expounded by the Brahmanam, and as even pre-supposed in the hymn itself.

We know from various passages of the Brâhmanas, that one of the principal acts of the sacrificial priests was to make a new body to the sacrificer, and produce him anew by mantras, and various rites, by making him mystically undergo the same process to which he owed his natural life. So, for instance, the whole Pravargya ceremony (see note 1 to pages 41-43), the Ajya and Pra-uga Sastras (see Ait. Br. 2, 35-38; 3, 2) of the morning libation, and the so-called Silpa Sastras (6, 27-31) of the Hotri-priests are intended for this purpose. Of the latter the two Nabhânedistha hymns form the two first parts, representing the seed effused, and its transformation to an embryo in its rudest state (see 6, 27). Nâbhânedistha is the sperm when effused; after having undergone some change in the womb, it is called Narâsamsa. That the hymn originally had such a mystical sense, is evident from the two first verses:

[26] (1) "May this awful Brahma, which he (Prajapati) thus skilfully pronounced in words at the congregation, at the assembly, fill the seven Hotars on the day of cooking (the sacrificial food), when his (the sarificer's) parents (and other) liberal men (the priests) are making (his body)."

(2) "He established (as place) for the reception of his gift the altar (vedi), destroying and ejecting the enemy with his weapons. (After having thus made the place safe) he then hastily under a very loud cry poured forth his sperm in one continuous (stream)."

The meaning of these two verses can only be the following: the poet who was no doubt a sacrificial priest himself wishes, that the hymn which he regards as a revelation from Prajapati, who repeated it at the great sacrificial session which he is so frequently said to have held, may fill the seven Hotri-priests when they, with the same liberality as Prajapati

This idea must be very old; for we find an unmistakeable trace of it in the Zoroastrian tradition. So we read in the Bundehesh (page 80 in Westergaard's edition of the Pehlevi text) that the angel Nerioseng (nerioseng yazd=narāśamsa yajata in Sanscrit) intercepted the three particles of sperm which Zoroaster is said to have once lost, and out of which the three great prophets, Oshadar (bāmi), Oshadar māh, and Sosiosh are expected to spring at the end of the world. Nerioseng clothed the said sperms with lustre and strength (rosnus Zor), and handed them over to Anāhit (the Persian Venus) to look at them. They are guarded against the attacks of the Devas (the Indian gods) by 999,999 Frohars (a kind of angels).

(when he poured forth his sperm) are like parents making by their hymns the new celestial body to the sacrificer. The place for reception of the seed poured out mystically in prayer by the Hotars, is the altar; for standing near it (and even touching it with their feet) they repeat the mantras. The reason that they have to regard the Vedi as the safe receptacle of the seed, is to be sought for in the antecedent of Prajâpati, who prepared it for the purpose, defending [27] it against the attacks of enemies. After having made it safe, he poured out his seed whence then all creatures sprang (see Ait. Br. 3, 34).

Nåbhånedistha is, according to the verses above quoted, the heavenly guardian of all germs of generation; all gods, men, beasts, &c., come from him. His assistance is required when the sacrificial priests are producing the new celestial body of the sacrificer. He looks down from heaven at his relative, that is, the seeds containing the germ of new life poured out mystically by the Hotars in their prayers. His navel is the centre of all births in the universe; as being nearest ('nearest to the navel' is the literal meaning of nābhānedistha), he is the guardian of all seeds. Every seed on earth has only effect as far as he participates in it. We have here the Zoroastrian idea of the Fravashis (Frohars) who are the prototypes of all things existing. The word nābhānedistha must be very old; for we find it several times in the form nabānazdista in the Zend Avesta. It is an epithet of the Fravashis (Yasna, 1, 18. Yashts 13, 156), and signifies the lineal descendants in future generations (Vend. 4, 5-10 Westergaard).

[28] Although the Nâbhânediṣtha hymn (10, 61) is purely sacrificial, and composed at a time when the Risis already indulged in speculations on the mystical meaning of sacrificial rites, no trace can be found, to show that it is a modern composition. The circumstance, that it is already in the Aitareya Brâhmaṇam traced to Manu, the progenitor of the human race, shows, that its origin is entirely lost in the depths of antiquity. The mentioning of Kakṣāvan in verse 16, and the occurrence of the "seven Hotars" (in the 1st verse) are no proofs of a late origin. For

<sup>&</sup>quot; See my Essays on the Sacred Language, Writings and Religion of the Parsis, page 186.

<sup>17</sup> This is the sense of narâm nabûnûzdistanâm, in the fourth Frargard of the Vendidâd. In the passage in question, the punishment consequent on the breach of a promise is said to extend to so and so many narâm nabânazdistanâm, literally, men who are nearest the navel of the offender, that is, his lineal descendants. The Pehlevi translation gives in its notes about the same meaning to it. So it has for instance to 4,5 the note: 300 sanat bîm dâresn "for three hundred years there will be danger (for the nabûnazdistas)." This is also the opinion of many Dasturs.

Kakşıvan appears as a celebrated Rişi, who was distinguished as a great chanter and Soma drinker in many other passages, principally in the first book (see Rigveda Samh. 1, 18, 1-2; 51, 13; 116, 7; 117, 6; 4, 26, 1), who enjoyed the special favour of the Asvins. He is to the majority of the Vedic Risis whose hymns are kept, a personage of as remote an antiquity as Kâvya, Ušanâs, the Angiras, &c. The "seven Hotars" occur several times besides (3, 29, 14; 8, 49, 16), most of them with their very names, viz., Potar, Nestar, Agnîd, Praśastar, &c., (1, 15, 2-5; 9; 1, 94, 6; 10, 91, 10).

The second Nâbhânediṣṭha hymn is certainly later than the first, and contains the germs of the later legend on Nâbhânediṣṭha. The reason that it was also referred to him, is certainly to be sought [29] for in the 4th verse, where is said, "This one (i.e. I) speaks through the navel,  $(n\hat{a}bh\hat{a})$ , hails you in your residence; hear, O sons of the gods, ye Riṣis (to my speech)." The song is addressed to the Angiras, who are requested to receive the poet. The gift of thousand is also mentioned.

Let us, after this discussion regarding the antiquity of the Aśva-medha and Nabhanedistha hymns, return to the general question on the relationship between the pre-eminently sacrificial mantras and the other production of Vedic poetry.

If we look at the history of poetry with other nations, we nowhere find profane songs precede religious poetry. The latter owes its origin entirely to the practical worship of beings of a higher order, and must, as every art does, go through many phases before it can arrive at any state of perfection and refinement. Now, in the collection of the hymns of the Rigveda, we find the religious poetry already so highly developed, the language so polished, the metres already so artificially composed, as to justify the assumption, that the songs which have reached our time, are not the earliest productions of the poetical genius, and the devout mind of the ancient Indians. Generations of poets and many family [30] schools in which sacred poetry was regularly taught, just as the art of the bards and scalds with the Celtic and Scandinavian nations, must have preceded that period to which we owe the present

<sup>18</sup> They are, according to the Brâhmanas (see Ait. Br. 6, 10-12), Hotar, Maitrâvaruna, Brâhmanachhamsi, Achhavaka, Potar, Nestar, and Agnidhra.

<sup>13</sup> This expression appears to be strange. It implies a very ancient idea, which must have been current with the Iranians and Indians alike. The navel was regarded as the seat of an internal light, by means of which the seers received what they called revelation. It is up to the present day a belief of the Parsi priests, that the Dasturs or High-priests have a fire in their navel, by means of which they can see things which are hidden. This reminds us of some phenomena in modern somnambulism.

collection. If an old song was replaced by a new one, which appeared more beautiful and finished, the former was, in most cases, irrecoverably lost. Old and new poets are frequently mentioned in the hymns of the Rigveda; but the more modern Risis of the Vedic period appear not to have regarded the productions of their predecessors with any particular reverence which might have induced them to keep their early relics.

Now the question arises, are the finished and polished hymns of the Rigveda with their artificial metres the most ancient relics of the whole religious literature of the Brâhmans, or are still more ancient pieces in the other Vedic writings to be found? It is hardly credible, that the Brahmanical priests employed at their sacrifices in the earliest times hymns similar to those which were used when the ritual became settled. The first sacrifices were no doubt simple offerings performed without much ceremonial. A few appropriate solemn words, indicating the giver, the nature of the offering, the diety to which as well as the purpose for which it was offered, and addresses to the objects that were offered, were sufficient. All this could be embodied in the sacrificial formulas known in later times principally by the name of Yajus, whilst the older one appears to have been Yaja (preserved in pra-yaja, anu-yâja, &c). The invocation of the deity by different names, [31] and its invitation to enjoy the meal prepared, may be equally old. It was justly regarded only as a kind of Yajus, and called Nigada \*0 or Nivid. The latter term was principally applied to the enumeration of the titles, qualities, &c., of a particular deity, accompanied with an invitation. At the most ancient times it appears that all sacrificial formulas were spoken by the Hotar alone; the Adhvarvu was only his assistant, who arranged the sacrificial compound, provided the implements, and performed all manual labour. It was only at the time when regular metrical verses and hymns were introduced into the ritual, that a part of the duties of the Hotar devolved on the Adhvaryu. There are, in the present ritual, traces to be found, that the Hotar actually must have performed part of the duties of the Adhvaryu.

According to the ritual which appears to have been in force for the last three thousand years without undergoing any considerable change, it is one of the principal duties of the Adhvaryu to give orders

<sup>&</sup>lt;sup>20</sup> See Madhusûdana's Prasthânabheda in Weber's Indische Studien, i. page 14, and the Bhâgavata Purâna 12, 6, 52 (in the Bombay edition) where the yajurgana, i. e. the series of Yajus mantras is called nigada. Madhusûdana comprises by this name, as it appears, principally the Praisas or orders by the Adhvaryu to the other priests to do their respective duties.

(praisa) to most of the officiating priests, to perform their respective duties. Now at several occasions, especilly at the more solemn sacrifices. the order is to be given either by the Hotar himself, or his principal assistant, the Maitravaruna. So, for instance, the order to the slaughterers of the sacrificial animal, [32] which is known by the name of Adhrigu-Praisa-mantra (see Ait. Br. 2, 6-7) is given by the Hotar himself, though the formulas of which it is composed have all characteristics of what was termed in the ritual Yajus, and consequently assigned to the Adhvaryu. At the Soma sacrifice all orders to the Hotar to repeat the Yaiva mantra, before the libations are thrown into the fire, are to be given by the Maitrâvaruna, and not by the Adhvaryu. The formulas by which the gods are called to appear, the address to the fire when it is kindled are repeated by the Hotar, not by the Adhvaryu, though they cannot be termed rik, the repetition of which alone was in later times regarded as incumbent upon the Hotar. The later rule, "The Hotar performs his duties with the Rigyeda" (in the introductory chapter to the Hiranyakesi and Apastamba Srâuta Sutras) is therefore not quite correct. The Hotar himself even sacrifices on certain occasions what is, according to the later ritual, to be done by the Adhvaryu alone, or, when the offering is given as penance, by the Brahmâ. So, for instance, he sacrifices melted butter before repeating the Asvina Sastra (see the note to 4, 7, page 268), which is, as far as its principal parts are concerned, certainly very ancient.

Now, if we compare the sacrificial formulas as contained in the Yajurveda, and principally the so-called Nigadas, and Nivids, preserved in the Brâhmanas and Sâtras with the bulk of the Rigveda hymns, we come to the conclusion, that the former are more ancient, and served the Risis as a kind of [33] sacred text, just as passages of the Bible suggest ideas to religious poets among Christians. That Vedic poets were perfectly acquainted with several of such formulas and addresses which are still extant, can be proved beyond any doubt.

Reserving a more detailed treatment of this important question to a future occasion, I here instance only some of the most striking proofs.

One reference to the Nivid inserted in the Vaisvadeva hymn at the Vaisvadeva Sastra, and my remarks on it (see pages 212-13), the reader will find, that the great Risi Viśvâmitra who with some of his sons are the poets of many hymns which we now possess (as, for instance, of the whole third Mandala), knew this ancient sacrificial formula very well; for one of its sentences setting forth the number of deities is alluded to by him.

Certain stereotyped formulas which occur in every Nivid, to whatever deity it might be addressed, occur in hymns and even commence them. I instance the hymn predam brahma (8, 37), which is certainly an allusion to the sentence which occurs in all Nivids, predam brahma predam kşattram (see note 25 on page 189.) That the coincidence is no mere chance follows from some other characteristic Nivid terms made use of in the hymn in question; compare avitha pra sunvatah with predam sunvantam yajamanam avatu in all Nivids, and kṣattriya tvam avasi with predam kṣattram (avatu).

The Subrahmanyâ formulas, which is generally called a Nigadâ (see on it the note to 6, 3 on pages 383-84) [34] is unmistakably alluded to in the hymn, 1, 51, principally in the first and thirteenth verses. In both, Indra is called meşa, a ram, and vrişanaś vasya menā.

The call of the Agnîdhra, astu śrâuṣaṭ as well as the Agur addressed to the Hotar, hotâ yakṣat, were known to the Riṣis, as we learn from 1, 139, 1. 10.

The so-called Rituyâjas which are extant in a particular collection of sacrificial formulas, called *praisa sûkta* or *praisâdhyaya*, occur even with their very words in several hymns, such as 1, 15; 2, 37. (On the Rituyâjas, see note 35 on pages 135-36).

The so-called Aprî hymns are nothing but a poetical development of the more ancient Prayajas, and Anuyajas (compare the notes 12 on page 18; 14 on pages 81-82; and 25 on page 110.)

Many hymns were directly composed not only for sacrificial purposes in general, but even for particular rites. This is principally the case with several hymns of Viśvâmitra. So, for instance, the whole of hymn 3, 8 añjanti tvâm adhvare (see about it, Ait. Br. 2, 2) refers only to the anointing, erecting, and decorating, of the sacrificial post; 3, 21 is evidently made for addressing the drops of melted butter which drip from the omentum, over which they were poured (see Ait. Br. 2, 12); 3 52, celebrates the offering of the Purodâsa consisting of fried grains, pap, &c., which belongs to each Soma libation (see Ait. Br. 2, 23.)

The first ten hymns of the first book of the Rigveda Samahitâ contain, as it appears, the Soma ritual [35] of Madhuchhandâs, the son of Visvâmitra. It provides, however, only for two libations, viz., the morning and midday. The first hymn has exactly the nature of an Ajya hymn, which forms the principal part of the first Sastra, the so-called Ajya. The second and third hymns contain the Pra-uga Sastra, which is the second at the morning libation, in all its particulars. The following seven

hymns (4-10) all celebrate Indra and it appears from some remarks in the Ait. Br. (3, 20, page 192), that in ancient times the midday libation belonged exclusively to Indra. The ritual for the evening libation is of so peculiar a nature, and so complicated, that we must ascribe to it quite a different origin than to the two other libations.

The hymns 12-23 appear to contain a more comprehensive ritual of the Kanva family, which is ancient. The 12th hymn (the first in this collection) is addressed to the Agni of the ancestors, the pravara, who must be invoked at the commencement of every sacrifice; it contains three parts of the later ritual—(a) the pravara, (b) the invocation of Agni by the Nigada, and (c) the request to Agni to bring the gods (the so-called devâvahanam). The 13th is an aprî Sûkta containing the Prayâjas, which accompany the very first offerings at every sacrifice.

These three hymns were, it appears, appropriate to a simple Isti, as it precedes every greater sacrifice. The following hymns refer to the Soma sacrifice. The 15th is a Rituyaja hymn; the Rituyajas always precede the Ajya Sastra. The hymns from [36] 16-19 contain a ritual for the midday libation, and in 20-22 we find the principal deities of the Sastras of the evening libation.

The hymns from 44-50 in the first book by Praskanva, the son of Kanva, contain, if the Indra hymn (51) is also reckoned, all the principal deities, and metres of the Asvina Sastra, the former even in their proper order, viz., Agni, Uşâs, the Asvins, Sûrya, Indra (see Ait. Br. 4, 7-11).

These instances, which could be easily greatly enlarged, will, I think, suffice to show that the ritual of the Brahmanas in its main features was almost complete at the time when the principal Rishis, such as the Kanvas, Visvamitra, Vasistha, &c., lived.

I must lay particular stress on the Nivids which I believe to be more ancient than almost all the hymns contained in the Rigveda. The principal ones (nine in number) are all to be found in the notes to my translation of the 3rd Pañchikâ (book). That no attention has been paid as yet to these important documents by the few Vedic scholars in Europe, is principally owing to the circumstance of their not having been known to them. It being now generally believed, that the earliest relics of Vedic literature are to be found only in the Rigveda Samhitâ, it is of course incumbent on me to state briefly the reasons why I refer the so-called Nivid to a still more remote antiquity.

The word nivid frequently occurs in the hymns, and even with the epithet pûrva or pûrvya, old [37] (see 1, 89, 3; 96, 2; 2, 36, 6.) The

Marutvatîya Nivid21 is, as it appears, even referred to by Vâmadeva (4, 18, 7, compared with note 25, on page 189); the repetition of the Nivids is juxtaposed with the performance of the chanters, and the recital of the Sastras (6, 67, 10). The Brâhmanam regards the Nivids, particularly that one addressed to Agni, as those words of Prajâpati, by means of which he created all beings (see Ait. Br. 2, 33-34). That such an idea, which entirely coincides with the Zoroastrian of Ahuramazda (Ormazd) having created the world through the yathaahû vairyô prayer (see the 19th chapter of the Yasna), must be more ancient than the Brâhmanas, we learn from a hymn of the old Risi Kutsa, who is already in many Vedic songs looked upon as a sage of the remote past. He says (1, 96, 2) that Agni created by means of the "first Nivid" the creatures of the Manus (see page 143). In 1, 89, 3-4, an old Nivid appears to be quoted. For the words which follow the sentence, "we call them with the old Nivid," bear quite the stamp of such a piece.

Many Nivids, even the majority of them, are certainly lost. But the few pieces of this kind of religious literature which are still extant, are sufficient to show that they must be very ancient, and are not to be regarded as fabrications of the sacrificial priests at the times when the Brahmanas were composed. [38] Their style is, in the main, just the same in which the hymns are composed, and far more ancient than that of the Brahmanas. They contain, in short sentences, the principal names, epithets, and feats of the deity invoked. They have no regular metre, but a kind of rhythmus; or even a parallelismus membrorum as the ancient Hebrew poetry.

The circumstance that in the ritual such a paramount importance is attached to such half poetical, half prose pieces as the Nivids are (see particularly Ait. Br. 2, 33; 3, 10-11), clearly tends to prove, that they must have been regarded as very efficacious. This could be hardly accounted for at a time when beautiful and finished songs were forthcoming in abundance to serve the same purpose, had they not been very ancient, and their employment been sanctioned by the example of the most ancient Risis.

We have already seen, that several of those Nivid formulas which we have now were known to some Vedic poets. I will give here a few more instances. The hymn to the Marutas by Viśvâmitra (3, 47) is evidently based on the Marutatîya Nivids (see them on page 189); the

<sup>&</sup>lt;sup>21</sup> When the word *nivid* appears often in the plural, then the several pâdas, of which the Nivid consists, are to be understood.

verse to Savitar (3, 54, 11) alludes to Savitri Nivids (see them on page 208); the hymn to Dyâvâprithivî (1, 160) is a poetical imitation of the Dyâvâprithivî Nivids (page 209); the Ribhu hymn (4, 33) resembles very much the Ribhu Nivids (page 210), &c.

Another proof of the high antiquity of the Nivids is furnished by the Zend-Avesta. The many prayer [39] formulas in the Yasna which commence with nivaê-ahayêmi, i.e., I invite, are exactly of the same nature as the Nivids.

The Nivids along with many so-called Yajus formulas which are preserved in the Yajurveda, the Nigadas, such as the Subrahmanya and the so-called Japa formulas (such as Ait. Br. 2, 38), which are muttered with a low voice only, are doubtless the most ancient pieces of Vedic poetry. The Risis tried their poetical talent first in the composition of Yâjyâs or verses recited at the occasion of an offering being thrown into the fire. Thence we meet so many verses requesting the deity to accept the offering, and taste it. These Yajyas were extended into little songs, which, on account of their finished form, were called saktam, i.e. well, beautifully spoken. The principal ideas for the Yajyas were furnished by the sacrificial formulas in which the Yajurveda abounds, and those of the hymns were suggested by the Nigadas and Nivids. There can be hardly any doubt, that the oldest hymns which we possess, are purely sacrificial, and made only for sacrificial purposes. Those which express more general ideas, or philosophical thoughts, or confessions of sins, such as many of those addressed to Varuna, are comparatively late.

In order to illustrate that the development of the sacrificial and religious poetry of the ancient Brahmans took such a course as here described, I may adduce the similar one which we find with the Hebrews. The sacrificial ritual of Moses, as laid [40] down in the Leviticus, knows no rythmical sentences nor hymns which accompanied the oblations offered to Jehovah. It describes only such manual labour, as found with the Brahmans its place in the Yajurveda, and mentions but very few and simple formulas which the officiating priest appears to have spoken when throwing the offering into the fire of the altar. They differed, according to the occasion, but very little. The principal formula was שווה הוו "a fire offering of pleasant smell for Jehovah," which exactly corresponds with the Vedic agnaye, indráya, &c. svâhâ! 22 i.e. a good offering to Agni, Indra, &c. If it was the solemn holocaustum, then the word it.

<sup>&</sup>lt;sup>22</sup> The term svdhd is to be traced to the root dhd, to put, with d, to put in, into, and stands for svddhd (su+ddhd). It means the gift which is thrown into the fire.

holocaustum, was used in addition (Leviticus 1, 9-13); if it was the so-called zebakh shlâmîm or sacrifice for continued welfare, the word אמשם הדא food, bread, was added (Levit. 3, 11); if it was a penance, the words אמשם הדא (Levit. 7, 5), "this is a penance," were required. When the priest absolved a sacrificer who brought an offering as a penance, he appears to have used a formula also, which is preserved in the so-frequently occuring sentence: אור המארו אשרו אשרו אינו וואר בומלוול (Lev. iv, 25, 31: v. 6, 10.) "and he (the priest) shall annul the sin which he has committed, so that he will be pardoned." <sup>23</sup>

[41] If we compare these formulas with the psalms, which were composed and used for the worship of Jehovah, then we find exactly the same difference between both, as we discover between the Yajus formulas, Nivids, &c., and the finished hymns of the Rigveda Samhitâ. In the same way as there is a considerable interval of time between the establishment of the Mosaic ritual and the composition of the psalms, we are completely justified in supposing that a similar space of time intervened between the Brahmanical ritual with its sacrifical formulas, and the composition of the majority of the Vedic hymns. Between Moses and David there is an interval of five hundred years, and if we assume a similar one between the simple Yajus formulas, and such finished hymns as those addressed to Varuna which M. Müller ascribes to his Chhandas period, we shall not be in the wrong.

Another proof that the purely sacrificial poetry is more ancient than either profane songs or hymns of a more general religious character, is furnished by the Shi-king or Book of Odes of the Chinese. Of its four divisions, viz. kāo-fung, i.e. popular songs of the different territories of ancient China, ta-ya and siao ya, i.e. imperial songs, to be used with music at the imperial festivals, and sung, i.e. hymns in honour of deceased emperors, and vassal kings, the latter, which are of a purely sacrificial character, are the most ancient pieces. The three last odes in this fourth division go back as far as the commencement of the Shang dynasty, which ascended the dragon seat in [42] the year 1766 B.C., whilst almost all other pieces in the collection are composed from the earlier part of the reign of the Chou dynasty down almost to Confucius' time (from 1120 B.C. till about 600 B.C.)

If we consider that the difference of time between the purely sacrificial and non-sacrificial hymns of the Chinese thus amounts to about

<sup>&</sup>quot;The priest appears to have addressed these words to the sinner who was to be absolved in this manner, "I annul the sin which thou hast committed, and thou shalt be pardoned."

1,000 years, we would not be very wrong in presuming similar intervals to exist between the different hymns of the Rigveda. Risis like Kâvya, Usanâs, Kaksivat, Hiranyastûpa, to whom several hymns are traced, were for the Kanvas, Visvâmitra, Vasistha, &c., as ancient personages, as the emperors Tang (1765 B.C.) and Wuwang (1120 B.C.) to Confacious (born 551 B. C.)

On account of the utter want of Indian chronology for the Vedic and post-Vedic times, it will be of course for ever impossible to fix exactly the age of the several hymns of the Rigveda, as can be done with most of the psalms and many of the odes of the Shi-king. But happily we possess at least one astronomical date which furnishes at any rate the external proof of the high antiquity of Vedic literature, which considerably tends to strengthen the internal evidence of the same fact. I here mean the well known passage in the Jyotişam, or Vedic calendar, about the position of the solstitial points. The position there given carries us back to the year 1181 according to Archdeacon Pratt's, and to 1186 [48] B.C. according to the Rev. R. Main's calculations. The questions on the age of this little treatise and the origin of the Nakṣatra system, about which [44] there has been of late so much wrangling among the few Sanscrit scholars of Europe and America, are of

The Chinese expression for Naksatra is Siu (spelt by Morrison suh and sew, by Medhurst sew with the third or departing tone). The character representing it which is to be found under the 40th radical, strokes 8 (see Morrison's Chinese Dictionary, Vol. 1 page 847) is composed of three signs, viz. that for a roof, that for man, and that for a hundred. Its original meaning therefore is "a place where a hundred men find shelter, a station or night quarters for a company of soldiers." The word is, as is the case with most of the Chinese words, used as a substantive, adjective, and verb.

As a substantive it denotes "a resting place to pass the night at" with a road-house (lu shih), i.e. an inn, or a halting place in general; such places were situated at the distance of every thirty Li. Thence it is metaphorically employed to express the

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<sup>&</sup>lt;sup>24</sup> See the Journal of the Asiatic Society of Bengal of the year 1862 pages 49-50. Max Müller's Preface to the 4th Volume of his edition of the Rigveda Samhitâ, page Lxxxv.

There can be hardly any doubt, that the Naksatra system of the Indians, Chinese, Persians and Arabs is of a common origin, but it is very difficult to determine with what nation it originated. The original number was twenty-eight. I do not intend fully to discuss here the important question, but I wish only to direct attention to the circumstance overlooked as yet by all the writers on the subject, that the terms which the Indians, Arabs, and Chinese use for expressing the idea "constellation" have in all the three languages, Sanscrit, Chinese, and Arabic, precisely the same meaning, viz. a place where to pass the night, a station. This is certainly no mere chance, but can only be accounted for by the supposition, that the framers of the Naksatra system regarded the several Naksatras as heavenly stations, or night quarters, where the travelling moon was believed to put on his journey through the heavens. Let us examine these terms.

[45] minor importance compared with the fact and the age of the observation itself. That an astronomical observation was taken by the

station on the heavens where the travelling moon is supposed to put up. In this sense the Chinese speak of *ölh shih pā siu* "the twenty-eight halting places" (on the heavens).

As an objective it means past, former, i. e. the night-quarters which were just left.

In the sense of a verb, but never in that of a substantive, we find it frequently used in two of the so-called See-shu or four Classical books of the Chinese, viz. the Lun-yu (the Confucian Analects) and in Meng-tse.

In order to show the use of this important word in the Classical writings, I here quote some instances:

- (a) intrans, to pass the night, to stop over night, Lun-yu 14, 41; tse lu siu yu Shih-man, i.e. Tse-lu (one of the most ardent and zealous disciples of Confucius) passed the night at Shih-man; 18. 7. 3 ibidem; chih Tse-lu siu, i.e. he detained Tse-lu to pass the night (with him). Meng-tse 2, 2, 11, 1; Meng-tse k'iu Tsi sia yu Chaw, i.e. Meng-tse after having left Tsi, passed the night at Chow; 2, 2, 12, 4, ibidem: yu san siu ölh höu chùh Chow, yu yu sin i wei suh, i.e. When I, after having stopped for three nights left Chow, I thought in my mind my departure to be speedy still.
- (b) trans. to make pass the night, to keep over night. Lun-yu 10, 8, 8: tse yu kung pü siu já, when he (Confucius) sacrificed at the Duke's (assisted the Duke in sacrificing) he did not keep the (sacrificial) flesh over night. In this sense it is several times metaphorically used; so Lun-yu 12, 2, 2: Tse-lu wu siu no, i.e. Tse-lu never kept a promise over night (he carried it out at one, before he went to rest).
- (c) to have taken up his quarters, to be at rest. Lun-yu 7, 26: yih pii shê siu, he (Confucius) shot, but not with an arrow and string at (animals) which were at rest (asleep).

The Arabic word for the Nakshatras is منازل manzil phur. منازل menázil, "a place where to put up, qurters," from the root نزل, to make a journey, to put up at a place as a guest.

This name for the constellations must be very ancient with the Semitic nations, for we find it already in the Old Testament (Book of the Kings ii. 23, 5) in the form mazzaloth; it has no proper etymology in Hebrew (for the root nazzal, to which alone it could be traced, means to flow), and is apparently introduced as a foreign word from some other Semitic nation, probably the Babylonians. The Jewish commentators had no clear conception of the proper meaning of the word; they take it to mean star in general, and then the twelve signs of the Zodiac. But from the context of the passage in the Book of the Kings, just quoted, where it stands together with the moon and the whole host of the heavens ("for the moon and the mazzaloth and the whole host of the heaven") it undoubtedly follows, that its meaning cannot be "star" in general, which idea is expressed by the "whole host of the heavens," but something particular in the heavens connected with the moon. The use of the same word in Arabic for expressing the idea of constellation, heavenly mansions of the moon, proves beyond any doubt, that the mazzaloth mean the same.

Now the Sanscrit word nakṣatra has originally no other meaning than either siu or manzil have. The arrangement of the meaning of this word which is made in Boehtlingk and Roth's Sanscrit Dictionary is insufficient and treated with the same superficiality as the majority of the more difficult Vedic werds in that much-lauded work. They make it to mean star in general (sidus), the stars, and then constellation, station of the moon. But the very formation of the word by means of the suffix atra

Brahmans as early as the 12th century before Christ is proved beyond any doubt by the date to be elicited from the observation itself. If astronomical calculations of past events are of any worth, we must accept as settled the date of the position of the solstitial [46] points as recorded in the Jyotisam. To believe that such an observation was imported from some foreign country, Babylon or China, could be absurd, for there is nothing in it to show, that it cannot have been made in the north-western part of India, or a closely adjacent country. A regulation of the calendar by such observations was an absolute necessity for the Brahmans; for the proper time of commencing and ending their sacrifices, principally the so-called Sattras or sacrificial sessions, could not be known without an accurate knowledge of the time of the sun's northern and southern progress. The knowledge of the calendar forms such an essential part of the ritual, that many important conditions of the latter cannot be carried out without the former. The sacrifices are allowed to commence only at certain lucky constellations, and in certain months. So, for instance, as a rule, no great sacrifice can commence during the sun's southern progress (daksinayana); for this is regarded up to the present day as an unlucky period by the

indicates, that something particular must be attached to its meaning; compare patatra a wing, literally a means for flying, vadhatra a weapon, literally a means for striking, yajatram the keeping of a sacrificial fire, literally the means or place for sacrificing; amatra, a drinking vessel, literally a place to which a thing goes which holds it. According to all analogy we can derive the word only from naks, which is a purely Vedic root, and means to "arrive at." Thus naksatra etymologically means, either the means by which one arrives, or the place where one arrives, a station. This expresses most adequately the idea attached by the Indians to the Naksatras as mansions for the travelling moon. But even if we waive this derivation, and make it a compound of nak (instead of naktā, see Rigveda 7, 71, 1) and satra=sattra, a session for the night, night quarters, we arrive at the same meaning. The latter derivation is, I think, even preferable to the former. The meanings of the word are to be classed as follows: (1) station, qurters where to pass the night. In this sense it is out of use; (2) especially the stations on the heavens where the travelling moon is supposed to put up, the twenty-eight constellations; (3) metonymically stars in general, the starry sphere (Rigveda 7, 86, 1: nakşatram paprathachcha bhûma, he spread the starry sphere, and the earth). The latter use is pre-eminently poetical, as poets always can use pars pro toto. The naksatras as stations of the moon were perfectly known to the Risis, as every one can convince himself from the many passages in the Taitirîya Brâhmanam, and the Atharvaveda. That these books are throughout much later than the songs of the Rigveda is just what I have strong reasons to doubt. The arrangement of the meanings of naksatra as given here entirely coincides with all we know of the history of either the word sin in Chinese, or manzil, mazzaloth in the semitic languages. The Chinese, especially poets, used the word sin in the sense of star or stars in general, and so did the Rabbis in the Mishnah and the Talmud, according to the testimony of Juda ben Karish (see Gesenii Thesaurus Linguæ Hebrææ, et Chaldææ ii. page 869).

Brahmans, in which even to die is belived to be a misfortune. The great sacrifices take place generally in spring, in the months Chaitra and Vaiiākha (April and May). The sattras which lasted for one year were, as one may learn from a careful perusal of the 4th book of the Aitareya Brâhmanam, nothing but an imitation of the sun's yearly course. They were divided into two distinct parts, each consisting of six months of thirty days each; in the midst of both was the Vişuvan, i.e. equator or central day, cutting the [47] whole Sattra into two halves. The ceremonies were in both the halves exactly the same; but they were in the latter half performed in an inverted order. This represents the increase of the days in the northern, and their decrease in the southern progress; for both increase and decrease take place exactly in the same proportions.

In consideration that these Sattras were already at the time of the compilation of the Brâhmanas an old institution, we certainly can find nothing surprising in the circumstance, that the Indian astronomers made the observation above-mentioned so early as the 12th century B.C. For the Sattras are certainly as early as, if not earlier than, this time. Sattras lasting for sixty years appear even to have been known already to the authors of the Brâhmanas (see page 287).

Now that observation proves two things beyond doubt: (1) That the Indians had made already such a considerable progress in astronomical science, early in the 12th century, as to enable them to take such observations; (2) That by that time the whole ritual in its main features as laid down in the Brâhmanas was complete.

We do not hesitate therefore to assign the composition of the bulk of the Brâhmanas to the years 1400-1200 B.C.; for the Samhitâ we require a period of at least 500-600 years, with an interval of about two hundred years between the end of the proper Brâhmana period. Thus we obtain for the bulk of the Samhitâ the space from 1400-2000; the oldest hymns and [48] sacrificial formulas may be a few hundred years more ancient still, so that we would fix the very commencement of Vedic Literature between 2400-2000 B. c. If we consider the completely authenticated antiquity of several of the sacred books of the Chinese, such as the original documents, of which the Shu-king, or Book of History, is composed, and the antiquity of the sacrificial songs of the Shi-king, which all carry us back to 1700-2200 B.C., it will certainly not be surprising that we assign a similar antiquity to the most ancient parts of the Vedas. For there is nowhere any reason to show,

that the Vedas must be less ancient than the earliest parts of the sacred books of the Chinese, but there is on the contrary much ground to believe, that they can fully lay claim to the same antiquity. Already at the time of the composition of the Brâhmaṇas, which as we have seen, cannot be later than about 1200 B. C., the three principal Vedas, i.e. their respective Samhitâs, were believed to have proceeded directly from the mouth of Prajâpati, the lord of the creatures, who occupies in the early Vedic mythology the same place which is, in the later writings, held by Brahmadeva. This could not have been the case, had they not been very ancient. In a similar way, the Chinese ascribe the ground text of their most ancient and most sacred book, the Y-king, i.e. Book of Changes, to a kind of revelation too, which was made to Fuhi, the Adam of the Chinese, by a Dragon horse, called Lung-ma.

Speculations on the nature of the sacrificial rites, [49] and cognate topics of a mystical character which form the proper sphere of the Brâhmanas, commenced already during the Samhitâ period, as one may learn from such hymns as Rigveda 1, 95, and the so-called Vâmana Sûkta 1, 164. Even at the time of the composition of the present Brâhmanas, there existed already some time-hallowed sayings, which resemble in every respect those dicta of the Brahmâ priests, of which the bulk of the Brahmanas consists. I instance here the Brahmodyam (Ait. Br. 5, 25), which was used already at that time at the conclusion of the tenth day's performance of the Dvâdasâha sacrifice. It is, therefore, very difficult to draw a strict line of separation between the period during which the hymns were composed, and that one which brought forward the speculations known by the name of Brâhmanas. On a more close comparison of the mystical parts of the Samhita with the Brâhmanas, one must come to the conclusion, that the latter were commenced already during the period of the former.

Let us say a few words on the division made of the contents of the Brâhmanas by the Indian divines and philosophers. According to the introductory chapters to the Hiranyâkeśi (and Apastamba Sûtras) the Brâhmanas contain the following topics:—

(1) Karmavidhânam, or vidhi, i.e. rules on the performance of particular rites. To this class all those sentences in the Brâhmanas are referred which contain an order expressed in the potential mood, such as yajeta, he ought to sacrifice; samset, he ought [50] to repeat (such and such a verse); kuryât, he ought to proceed (in such or such a way), &c. This is the principal part of the Brâhmanas, and has for the Brahmans

about the same significance as in the Talmudic Literature the halakah has for the Jews; it is simply authoritative.

- (2) Arthavada. This term comprises the numerous explanatory remarks on the meaning of mantras and particular rites, the reasons why a certain rite must be performed in a certain way. This is the speculative part, and is on account of its containing the germs of all Hindu philosophy, and even of grammar, of the greatest importance. There is nowhere anything like an approach to a regular system perceptible, but only occasional remarks bearing on philosophical and grammatical topics. For the history of grammar, the fifth Panchika of the Aitareya Brâhmanam is of a particular interest. We learn from it, that at that time not only numerous attempts were made to explain the meaning of words by etymology, but that the Brahmans even had already commenced to analyse the forms of speech by making distinctions between singular and plural, present, past, and future tenses, &c. The idea of mukti or final absorption in the Supreme Being, as taught in the later Vedânta philosophy, is even with most of its particulars spoken out in several of those explanatory remarks. I allude here to the frequently occurring terms, sayujyatâ junction, sarupata identity of form, salohata identity of place, which mark in the later times different stages of the final beatitude. [51] The principal tendency of this part is, to show the close connection of the visible and invisible worlds. between things on earth, and their counterparts or prototypes in heaven. Pantheistic ideas pervade all the Brahmanas, and are already traceable in hymns of the Samhitâ.
- (3) Nindâ, censure. This refers principally to the controversial remarks contained in all Brâhmanas. There was amongst these ancient divines and metaphysicians often difference of opinion as to the performance of a certain rite, or the choice of a particular mantra, or their meaning. One criticised the practice of the other, and condemned its application often in the strongest terms. The censure is generally introduced by the expression, "but this opinion is not to be attended to." The sacrificers are often cautioned from adopting such a malpractice, by the assertion that if a priest would proceed in such or such a way, the sacrificer would lose his life, be burned by the sacrificial fire, &c.
- (4) Samså, i. e. praise, recommendation. This part comprises principally those phrases which express that the performance of such or such a rite with the proper knowledge, produces the effect desired. They almost invariably contain the expression, ya evam veda, i.e. who has such a

knowledge. The extreme frequency of this phrase in the Brâhmanas, and Upanisads, is probably the reason, that the whole sacred knowledge was comprised afterwards only by the general term *veda*. Originally [52] it appears to have applied to Brâhmana like sentences and explanations only.

- (5) Purâkalpa, i. e. performance of sacrificial rites in former times. Under this head come the numerous stories of the fights of the Devas and Asuras, to which the origin of many rites is attributed, as also all legends on the sacrifices performed by the gods. This very interesting part forms the historical (or rather legendary) background of the whole sacrificial art. All rites were traced to the gods as their originators, or even to Prajapati, the Supreme Being, the Lord of creatures. We can derive one important historical fact from the legends on the fight between the Devas and Asuras, viz., that the religious contest between the ancient Indians (represented by the Devas) and the Iranians (represented by the Asuras, contained in the name Ahuramazda = Ormazd) took place long before the time of the composition of the Brahmanas, that is, before the 12th century B.C. This is another proof corroborative of the high antiquity ascribed by Grecian writers to Zarathustra (Zoroaster), the prophet of the Asura nation (Iranians), who did manfully battle against idolatry and the worship of the Devas, branded by him as "devils." That contest which must have been lasting for many years appeared to the writers of the Brâhmanas as old as the feats of King Arthur appear to English writers of the nineteenth century.
- (6) Parakriti, i.e. the achievement or feat of another. This head comprises the stories of certain performances of renowned Srotriyas, or sacrificial [53] priests, of gifts presented by kings to Brahmans, the successes they achieved. The last book of the Aitareya particularly is full of this class of topics.

These six heads are often, however, brought only under two principal ones, viz., vidhi and arthavâda. The latter then comprises all that is not injunction, that is, all topics from 2 to 6. This philosophical division exactly corresponds to the division of the contents of the Talmud by the Jewish Rabbis into two principal parts, viz: halakah, i.e. rule of conduct, which is as authoritative as the thorah (law of Moses), and haggadah, i.e. story, parable, and in fact everything illustrative of the former.

### TT.

The Aitareya Brâhmanam in particular.

The Aitareya Brahmanam is one of the collections of the savings of ancient Brahmâ priests (divines and philosophers), illustrative and explanatory of the duties of the so-called Hotri-priests. The latter performing the principal part of their duties by means of the mantras, termed rik, and contained in the so-called Rigveda Samhita, the Aitareya is therefore one of the Brahmanas belonging to the Rigveda. There must have been, as we may learn from Pânini and Patañiali's Mahâbhâşya, a much larger number of Brahmanas belonging to each Veda; and even Sâyana, who lived only about four hundred years ago. was acquainted with more than we have now. To the Rigveda we know at present besides [54] the Aitareva, only the Kâusîtaki Brâhmanam, which is also called Sankhayana. Both appear to have been known to the grammarian Pânini, as one may gather from the rule (v. 1. 62) which he gives regarding the formation of names of Brâhmanas consisting of thirty and forty Adhyavas: for the Kausîtaki actually consists of thirty and the Aitareva of forty Adhyayas, which were afterwards divided into eight Pañchikâs, each of which comprises five Adhyâvas.

The name "Aitareva" is by Indian tradition traced to Itara. Sayana tells regarding the origin of the name and of the Brahmana itself, in his introduction to the Aitareya Brahmanam, the following story, on the authority of the sampradaya-vidah, i.e. men versed in traditional stories. An ancient Risi had among his many wives one who was called Itarâ. She had a son Mahidasa by name, who is mentioned in the Aitareya Aranyaka as Mahidasa Aitareya. The Risi perferred the sons of his other wives to Mahidasa, and went even so far as to insult him once by placing all his other children in his lap to his exclusion. His mother, grieved at this ill-treatment of her son, prayed to her family deity (kuladevatā), the Earth (bhūmi), who appeared in her celestial form in the midst of the assembly, placed him on a throne (sinhasana), and gave him as a token of honour for his surpassing all other children in learning a boon [55] (vara) which had the appearance of a Brahmana. After having received this gift, a Brahmanam consisting of forty! Adhyayas, which commenced with the words, agnir vâi devânâm avamo (the first sentence of the Aitareya), and ended with strinute strinute (the two last words of the Aitareya), came forth through the mind of Mahdiasa.

¹ The attention of Sanscrit scholars was first directed by Professor Weber at Berlin to this circumstance.

Afterwards the Brâhmanam, commencing with atha mahavratam (the beginning words of the first Aitareya Aranyaka) and ending with achârya achârya (the two last words of the third Aranyaka) was also revealed in the shape of the vow of an hermit (âranyakavratarûpam).

The Aitareya Brâhmanam, as well as the Kâusitaki, do not treat of all the sacrifices and sacrificial rites which are mentioned and described in the books of Yajurveda, which may be (principally the Sûtras) regarded as the proper sacrificial encyclopediæ. They were, however, perfectly well known to the authors of these Brâhmanas, as we may learn from the fact, that the names of several sacrifices, such as Vâjapeya, Aptoryâma (see 3, 41) are mentioned without the description of the rituals belonging to them. Several things concerning [56] the Hotris whose duties principally are treated at every Soma sacrifice are left out. So the ceremony of choosing the sacrificial priests (ritvig-varanam) by the sacrificer, iacluding the Hotars, is left out, as Sâyana has already observed. But every Hâutra-prayoga, i.e. practical hand-book for the Hotri-priests (for each sacrifice there are separate prayogas for each set of priests required), commences with it; the topic is generally treated in the Sûtras belonging to the Yajurveda; the principal mantras required at that occasion are to be found in the first chapter of the Tandya Brahmanam of the Sâmaveda. The dialogue used at this occasion is interesting, and throws some light on the nature and character of some sacrifices; therefore I give here some account of it.

The person who wishes to perform the Agnistoma sacrifice, for instance, sends a delegate called Somapravåka to all Śrotriyas (sacrificial priests) whose services he wishes to engage for his forthcoming Soma sacrifice, to ask whether they would be willing to officiate at this occasion. The dialogue between the Somapravåka and the Hotar is as follows: S. "There will be a Soma sacrifice of such and such one; you are respectfully requested to act as Hotar at it." H. "What sacrifice is it?" S. "The Jyotistoma-Agnistoma-Soma sacrifice." H. "What priests (ritvijah) will officiate?", S. "Viṣṇu, Mitra,4" &c. H. "What is the reward for

This remark throws some light on the relationship in which the five treatises, of which the present Aitareya Aranyaka consists, and each of which bears the name aranyaka, stand to one another. Only the three first Aranyakas were according to this notice regarded as a divine revelation to the Aitareya Risi; the two others are then later additions, and did not form originally part of the Aitareya Aranyaka.

<sup>3</sup> According to Brahminical ideas, a vow, a curse, a blessing, &c., can assume a visible form and so become manifest to the mental eyes of men.

<sup>\*</sup> The priests represent the gods.

the priests?" S. "One hundred and twelve cows." [57] If the priests have accepted the invitation, then the sacrificer has actually to appoint them to their respective offices. This is the varanam or selection (of the priests).

The sacrificer first mentions the gods who are to act as his priests, "Agni (the fire) is my Hotar, Aditya (the sun) my Adhvaryu, the Moon my Brahmâ, Parjanya (the god of rain) my Udgâtar, the Sky (âkâsa) is my Sadasya (superintendent), the waters are my Hotrasamsis (all the minor Hotri-priests); the rays my Chamasa Adhvaryus (cup-bearers). These divine priests I choose (for my sacrifice)." After having thus appointed the gods, who are to act as his divine priests, he now proceeds to appoint the "human" (manusa) priests. This is at the Agnistoma done with the following formula, "I (the name) of such and such a Gotra, will bring the Jyotistoma sacrifice by means of its Agnistoma part, with the Rathantara-Pristha, four Stomas (the nine, fifteen, seventeen and twenty-one-fold), for which ten things, cows and so on are required, and for which as fee one hundred and twelve cows must be given. At this sacrifice be thou my Hotar.". The Hotar then accepts the appointment by the following formula: "May the great thing thou spokest of (unto me). the splendour thou spokest of, the glory thou spokest of, the Stoma thou spokest of, the way of performance thou spokest of, the enjoyment thou spokest of, the satisfaction thou spokest of; may all that thou spokest of come to me; may it enter me; may I have enjoyment through it. Agni is thy Hotar. He is [58] thy (divine) Hotar. I am thy (human) Hotar.' All priests are appointed in the same way, and by the same formulas.

After this disgression let us discuss the contents of the Aitareya Brâhmaṇam. It treats in its eight books, or forty chapters, each of which is subdivided into a certain number of kandikās, i.e. small sections, paragraphs, as we have seen, almost exclusively of the duties of the seven Hotri-priests at the great Soma sacrifices, and the different royal inauguration ceremonies. All minor sacrifices and Istis, although they require the services of a Hotar, are excluded. The Hotri-priests are to be divided into three distinct classes: (1) The Hotar, the chief of all Hotri-priests. (2) The Hotrakas, i.e., the little Hotras; these are, Maitrâvaruṇa (Praśâstar) Brâhmaṇâchhamsî, and Achhâvâka. (3) The Hotrâśamsinah, i.e. the repeaters of the Hotri verses; they are, Potar, Nestar, and Agnîdhra.

The first thirteen chapters (the two first books, and the three first chapters (of the third) treat of the duties of the chief Hotar at the Agnistoma Soma sacrifices only; for this is the model (prakriti) of

all Soma sacrifices which last for one day only (the so-called aikāhikas); all other Soma sacrifices of the same duration are mere modifications (vikriti) of it. It is regarded as an integral part of the Jyotistoma, and said to consist of the following seven sacrifices: (1) Agnistoma, (2) Atyagnistoma, (3) Ukthya, (4) Solasi, (5) Atirâtra, (6) Vâjapeya, (7) Aptoryâma Asv. Sr. S. 6, 11). In many places, however, the [59] term Jyotistoma is equivalent to Agnistoma. The Aitareya does not know these seven parts, as belonging together, but simply remarks, that they follow the Agnistoma as their prakriti (3, 41). The Atyagnistoma is not even mentioned in it at all.

All the duties of the Hotar at the Agnistoma are mentioned almost in the exact order in which they are required. It lasts generally for five days. The ceremonies are then divided as follows:

First day.—Preliminary ceremonies, such as the election of the priests giving them presents (madhuparka), the Dîkşanîya Işti, and the Dîkşâ itself.

Second day.—The Prâyanîya or opening Işti; the buying of the Soma; the Atithya Işti, Pravargya, and Upasad twice (once in the forenoon, and once in the afternoon).

Third day.—Pravargya and Upasad twice again.

Fourth day.—Agnipranayanam, Agni-Soma-pranayanam, Havirdhana pranayanam. The animal sacrifice.

Fifth day.—The squeezing, offering and drinking of the Soma juice at the three great Libations, viz. the morning, midday, and evening Libations. The concluding Isti (udayaniya). Ablution (avabhrita).

The ceremonies of the four first days are only introductory, but absolutely necessary; for without them no one is allowed to sacrifice and drink the Soma juice. The Soma ceremony is the holiest rite in the whole Brahmanical service, just as the Homa ceremony of the Parsi priests is regarded by them as [60] the most sacred performance. No Parsi priest is allowed to perform it, if he does not very frequently undergo the great purification ceremony, called the Barashnom of nine nights. In the same way every Brahman has, as often as he brings a Soma sacrifice to undergo the Dîkṣâ (see 1, 3; 4, 26.) One such ceremony is even not considered sufficient. For the sacrifice has besides the Dîkṣâ to undergo the Pravargya, which is a similar preparation for the great Soma day. Even the animal sacrifice must precede the solemn Soma fiestival; for it is of minor importance. The animal is instead of the sacrificer himself.

The animal when sacrificed in the fire, goes to the gods, and so does the sacrificer in the shape of the animal (see page 80 of the translation). The animal sacrifice is vicarious. Being thus received among the gods, the sacrificer is deemed worthy to enjoy the divine beverage, the Soma, and participate in the heavenly king, who is Soma. The drinking of the Soma juice makes him a new man; though a new celestial body had been prepared for him at the Pravargya ceremony, the enjoyment of the Somabeverage transforms him again; for the nectar of the gods flows for the first time in his veins, purifying and sanctifying him. This last birth to the complete enjoyment of all divine rights is symbolically indicated in rites of the morning libation (see 32, 35; 38; 3, 2).

The principal features of this Agnistoma sacrifice must be very ancient. For we discover them almost complete with the Parsis. They also do not prepare [61] the corresponding Homa (Soma) juice alone, but it must always be accompanied with other offerings. The Purodasa of the Brahmans, which always belongs to a Soma libation, is represented by the Darûn (holy bread), the animal offering indicated by the ring of hair (varasa) taken from an ox, to be placed on the same table with the Homa. The Homa shoots are treated in the same way, when brought to the spot, as the Brahmans treat them. The Parsi priest sprinkles them with water, which is exactly the apyayana ceremony of the Brahmans. He must go round the fire with the Homa just as the Brahmans carry the Soma round the sacrificial compound (see 1, 14). The ceremonies of preparing and drinking both the Homa and Soma juice are quite similar.6 The water required for it must be consecrated, which exactly corresponds to the Vasatîvarîs and Ekadhanâs of the Brahmanical Soma service (2, 20). The Zota of the Parsis drinks his cup filled with Homa in three turns, so does the Hotar also from the Graha. After the libation has been poured from the Grahas into the fire, and drunk by the Hotar, the Stotras are chanted. and then the Sastras belonging to them recited. In a similar way the Zota priest repeats, shortly after having enjoyed the Homa, the Gathas of Zarathustra Spitama (Zoroaster), which [62] are metrical compositions. and represent the Sastras of the Brahmanical Soma service. He must repeat five such Gâthâs, just as there are five Sastras, at the morning

<sup>&#</sup>x27;The mantra repeated at that occasion is Yasna 10, 1, "May the water-drops (sprinkled over the Homa) fall to the destruction of the Devas, and Devis."

<sup>\*</sup>Compare notes 8 on page 118, 5 on page 131, 14 on page 137, and my Essays on the Sacred Language, &c., of the Parsis, pages 132-33, 167.

and midday libations, and at the Ukthya Soma sacrifice at the evening libations also.

These are only a few of the points of comparison which I could easily enlarge; but they will be sufficient to show, that the Agnistoma Soma sacrifice was originally the same ceremony as the Homa rite of the Parsi priests. The opinions of both the Brahmans and Parsis on the effect of the drinking of the Soma (Homa) juice are besides exactly the same. The Brahmans believe that it leads to heaven; so do the Parsi Priests. They say, that Homa is a plant, and a great angel. Any one who has drunk the Homa juice becomes united with this angel, and after his death an inhabitant of paradise. For the juice which is in the body of the priest who has drunk him, goes to heaven, and connects him mystically with the angel.

With particular care are the the so-called Sastras or recitations of the Hotri priests treated in the Aitareva Brâhmanam. The fifth chapter of the second, and the three first chapters of the third book are entirely taken up with the exposition of the Shastras of the Hotar at the morning. midday, and evening libations. As the reader may learn from a perusal principally of the third book, the Sastras always belong to Stotras or performances by the Sâma singers, viz: the Udgâtar or chief singer, the Prastotar who chants the prelude, and the Pratihartar [63] who chants the response. Their recitations must be very ancient, as we have seen; for they are by the name uktha (exactly corresponding to ukhdhem in the Zend language) frequently mentioned in the Samhita. A closer examination of them will throw much light on the history of the composition of the Vedic hymns. As ancient as the Sastras are the Stomas, the exposition of which forms one of the topics of the Sâmaveda Brâhmanas (see note 18 on page 237-38). The word stoma is in the form stoma also known in the Zend-The Parsi priests understand by it a particular sacrificial ceremony of minor importance, which consists in consecrating a meal (meat is at this occasion indispensable) in the honour of an angel or a deceased person, to be enjoyed afterwards by the whole party assembled. That the idea of "sacrificial rite" was attached also by the Brahmans to the word, clearly follows from the terms, Agnistoma and Jyotistoma. The musical performance which was originally alone called a Stoma, formed a necessary part of certain sacrifices, and was then, as pars pro toto, applied to the whole rite.

The universal character of the Agnistoma and its meaning is treated especially in the fourth chapter of the third book. In its last chapter, and

in the two first of the fourth, the principal modifications of the Agnistoma are mentioned, and briefly described, viz., the Ukthya, Solasi, and Atirâtra, along with the Asvina Sastra.

The Atiratra sacrifice introduces, however, the [64] Sattras or sacrificial sessions, the principal rules for the Hotri performances of which are laid down in the third chapter of the fourth book. They are applicable for Sattras which last for a whole year. The two last chapters of the fourth, and the first four chapters of the fifth book describe very minutely the duties of the Hotar during the ten principal days of the Dvadasaha which may be performed as a Sattra, or as a Ahina (a Soma sacrifice lasting for more than one, and less than thirteen days).

The last chapter of the fifth book is taken up with miscellaneous matter, such as the penances required of an Agnihotri when he becomes guilty of some fault, or if some misfortune should befal him regarding his duties towards his sacred fires, and the question, whether the Agnihotram (daily burnt offering) is to be offered before or after sunrise; it further treats of the duties of the Brahmâ priest, how he has to perform the penances for mistakes committed by any one of the performing priests.

The whole sixth book treats, after some remarks on the offices of the Gravastut and Subrahmanya, almost exclusively of the duties of the six minor Hotri-priests, principally at the great Soma sacrifices, which last for one week at least, or for a series of weeks (Salaha) We find in it descriptions of the so-called Silpa Sastras, or "skilful (rather very artificial) recitations" of the minor Hotars. These Sastras, principally the Valakhilyas, the Vrisakapi, Evayamarut, and the so-called Kuntapa hymns, are no doubt the latest additions, looking like [65] decorations, to the ritual of the Hotri-priests. The whole book has the appearance of a suppliment to the fourth and fifth.

The seventh and eighth books treat principally of the sacrifices of the Kṣattriyas and the relationship in which the princes stand to the Brahmans. They are, from an historical point of view, the most important part of the whole Brahmanam.

The seventh book describes first the division of the sacrificial animal into thirty-six single pieces, and their distribution among the officiating priests, the sacrificer, his wife, and other persons connected with the performance of the sacrifice.

Then follows a chapter of penances for neglects on the part of an Agnihotri, or mishaps which might befal him. This is a continuation of the fifth chapter in the fifth book.

In the third chapter we are introduced to the rites of the princely inauguration ceremonies connected with a sacrifice, by the story of Sunashepa. On account of its containing Rik verses, as well as Gâthâs (stanzas) it was to be told to the king on the day of its inauguration by the Hotar. The story is highly interesting; for it proves beyond doubt the existence of human sacrifices among the ancient Brahmans, and shows that they were in a half savage state; for we find here a Brahman selling his son to a prince to be immolated.

Now three kinds of such inauguratory sacrifices for the king, called Râjasûyas, are described, viz. [66] Abhiseka, Punarabhiseka, and Mahabhiseka. The principal part of all these ceremonies consists in the sprinkling of holy water over the head of the kings, which is called abhiseka. It corresponds to the ceremony of anointing the kings with the Jews. It is of particular interest to observe that the Brahmans at this occasion did not allow the king to drink the proper Soma juice, but that he had to drink instead of it, a beverage prepared from the roots and leaves of several trees. The enjoyment of the Soma juice was a privilege reserved by the Brahmans to themselves alone. The king was, properly speaking, even not entitled to bring a sacrifice at all. It was only for the sake of the most extravagant gifts which the shrewd Brahmans extorted from kings for their offices, that they allowed him to bring a sacrifice. But before he could do so, he was to be made first a Brahman himself; at the conclusion of the ceremony he had, however, to resign his Brahmanship, and return to his former caste.

The last chapter of the Brâhmanam is taken up with the appointment by the king of a duly qualified Brahman to the office of a house-priest, who is called purchita, i.e., president, superintendent. The word, as well as the office, must be very ancient; for we find it not only in the Sanhitâ of the Rigveda, but even in the Zend-Avesta. It is, as to etymology, the same word as paradhâta, which is generally [67] the epithet of one of the most ancient Iranian heroes, of Haoshyanha (see Yashts 5, 20; 9, 3; 15, 7; 17, 24 ed. Westergaard) the Hosheng of the Shâhnâmah. The later Iranian legends, as preserved in the Shâhnâmah, made of the paradhâtas a whole dynasty of kings, which they call Peshdadians (the modern Persian corruption of the primitive paradhâta) who then precede the Kayanians (the Kavis of the Vedas). This shows that the institution of

The word purchita is composed of puras before, and hita placed (from the root dhâ); so paradhâta also; parâ is the Zend form of purâ before, which is equivalent to puras, and dhâta is the Zend participle of the root dhâ.

a Purohita, who was not only a mere house-priest, but a political functionary, goes back to that early period of history when the Iranians and Indians lived peacefully together as one nation. The Paradhâtas of the Iranian kings appear however not to have been as successful in making the Shahs of Iran their slaves, as the Indian Purohitas were in enslaving the Indian Râjas in the bonds of a spiritual threldom. How far the Brahmans must have succeeded in carrying out their design of a spiritual supremacy over the royal caste, every reader may learn from this last chapter, and convince himself at the same time that hierarchical rule was known in the world more than a thousand years before the foundation of the Sea of St. Peter.

The ceremonial part of the last book is much enlivened by short stories of kings who were said to have performed the "great inauguration ceremony," and of course attained to supreme rule over the whole earth (that is to say, of three or four Indian principalities). It is an imitation of the ceremony by which the gods are said to have installed Indra to the sovereignty over them. The whole concludes [68] with the description of a magical performance (they are callen krityâ) by means of which a king can destroy secretly all his enemies.

After this summary statement of the contents of the Aitareya Brâhmanam, the question arises whether the work in its present form is the composition of one author or of several. Although there is, as we have seen, a certain plan perceptible, in the arrangement of the subject matter, we may easily distinguish some repetitions, discrepancies, and interpolations, which are hardly explicable if the book had only one author. we find the Ajya hymn at the morning libation twice explained in 2, 40 and 41, but with slight differences; the origin of the formula, agnir deveddhah is mentioned twice 2, 33 and 39, but in the former passage it is called Nivid, whilst in the latter the name "Puroruk" is given to it. The four last kandikas in the second book 38-41 appear to be a kind of appendix taken from some other source. The piece 5, 27 is identical with 7, 3; 6, 5 and 17 treat in the main of the same topic, the relation between Stotriya and Anurûpa at the Ahîna sacrifices. There are several repititions in the 8th book; so the 13th kandikâ is identical with the 18th and the 14th with the 19th. The 10th and 11th kandikas in the seventh book are evidently interpolations, interrupting the context, and exhibiting a different style. The latter is very remarkable on account of its mentioning two other Vedic Śakhas by their names, viz. Paingya and Kausitaki; it appears to have appertained to an old treatise on astronomy.

certain phrases which constantly re-occur in the work, as for instance, "what is at the sacrifice appropriate, that is successful, when the verse (which is repeated) alludes to the ceremony which is being performed;" "(he who should observe a Hotar do so contrary to the precept) should tell him that the sacrificer would die; thus it always happens;" "This is done for production (prajātyāi)," &c. The language is, of course, like that of all Brâhmanas, more recent than that of the Samhitā; but it is, however, not the classical Sanscrit. Purely Vedic forms occur, such as the infinitive forms in tos, e. g. karttos, arttos, roddhos, mathitos (see 1, 10; 2, 20) generally dependent on išvara, i.e. able, who has the power, (išvarak harttok he has the power to do; išvaro roddhok, he has the power to obstruct, &c.), satartavāi (from štri); stomebhir instead of stomáir (4, 15), &c.

The bulk of the work appears to have proceeded from one author; some additions were made afterwards. As regards the materials which our author, whom we may (with Sâyaṇa in various places of his commentary) call the Aitareya Riṣi, that is, the Riṣi of the Aitareya Śâkhâ of the Rigveda, used for the compilation of his work, we can principally distinguish four kinds, viz. (1) Sacred texts and formulas, such as the Adhrigu Praiṣa mantra (2, 6, 7), the Nivid (2, 34), &c., [70] which are, as we have seen, more ancient than the majority of the hymns; 2) Gâthâ, i. e. stanzas, principally impromptus on sacrificial things, and topics of a more wordly nature, and Itihâsas, i.e. stories; (3) Rules on the performance of the duties of the Hotripriests; (4) Theological expositions of the meaning of mantras, sacred rites, &c., according to the teaching of the most eminent Brahmâ priests who preceded our author.

These materials were worked together by him, but not without many additions of his own, and with the view to present to the followers of his Sakha a kind of encyclopediæ of theological learning, and a supplement to their Veda. The theology of his Sakha being founded on the hymns of the Risis, and the latter being repeated by the Hotripriests only at the sacrifices, he confined himself for the most part to the speculations of the Hotris and their duties. The aim of our author was like that of all other Brahmana compilers, a double one, viz. to

<sup>•</sup> The phrase is always elliptical; it is only ya enam bruyât, if any one should tell him; but the meaning of the whole phrase is only that one which is here (and in the translation) given.

serve practical as well as theoretical ends. From a practical point of view it was to be a guide to the repeaters of the mantras of the Rigveda in some of their most important performances; but as regards the theoretical one, the author intenned to instruct them on the real ends of their profession, viz. to make the sacrificer, by means of the mystical power ascribed to the mantras, either attain to anything he might wish for, or if the Hotar should from some reason or other choose to do so, to deprive him through the same power of his property, children, and [71]life. The Hotris could learn from such a book how great their power was as the preservers of the sacred Rik verses. Every one who wished to perform a sacrifice as the only means for obtaining the favour of the gods, was entirely given up to the hands of the Hotri-priests, who could do with him what they pleased.

The mantras referred to are, for the most part, to be found in the Rigveda Samhitâ which we have at present. There are, however, several quoted, which are not to be met with in it, whence we must conclude, that the Sanhita of the Aitareyins belonged to a Sakha different from that one (the Sakala Sakha) which is at present only known to us. Asvalâyana, in his Srâuta Sûtras, which are, as we have seen, founded on the Aitareya Brâhmanam, generally supplies the text of those mantras which are wanting in the Samhitâ. Several of them are in the Atharvaveda Samhita, but they generally show different readings. In comparing both, those in the Asvalavana Sûtras, and those in the Atharvaveda Samhitâ, we find that, if there is any difference, the text of the Atharva is then always incorrect. It is remarkable that we do not only discover some relationship between the supposed Sakha of the Aitareyins and the Atharvaveda Samhita, but also between the Aitareya and Gopatha Brâhmanam. Whole kandikâs of the Aitareya, such as those on the Vaşatkâra (3, 7-8) on Atirâtra (4, 5) are almost literally to be found in the Gopatha Brâhmanam of the Atharvayeda.

The author's own additions consisted principally [72] in critical remarks, recommending certain practices, and rejecting others, statement of reasons, why a particular rite must be performed in a particular way, and explanations of apparent anomalies in the ritual. The author does never, however, speak in the first person; for the whole he has the appearance of a tradition having descended from him. He is referred to only in the third person by the words, taddha smāha, "this he told." The theologians whose opinions are either accepted or rejected, are generally mentioned in the third person plural by the words "they say." Now

and then they are called mahâvadâh, i.e. the speakers of great things. But their real name appears to have been Brahmavâdins, i. e. the speakers on Brahma (theologians, divines), which term we frequently meet in the Taittiriya Veda (Black Yajurveda.)

The work was, like the other Brâhmanas, no doubt, like the Samhitâ, orally handed down. Some external mark is still visible. At the end of each Adhyâya the last word, or phrase, is put twice. The same fact we observe in all other Brâhmanas as well as in the Sûtras. This was evidently a mark for the repeater as well as the hearer by which to recognise the end of a chapter, each of which formed a little treatise for itself.

Regarding the repetition of the Brâhmanam we have to remark, that it is done in a very slow tone, but quite monotonously, whilst the Brâhmanas of the Yajurveda are recited with the proper accents, like the Samhitâs. Of very frequent occurrence in it is the pluti i.e. the lengthening of a vowel to [73] three moras marked by 3. This Pluti is used in three cases, (1) to ask a question, (2) to deliberate or consider whether a thing should be done or not, and (3) to give some emphasis to a certain word. In the two first cases it expresses exactly the idea of our sign of interrogation, in the latter that of our underlining or italicising of certain important words.

Let us make before we conclude some remarks on the principal sacrificial and theological ideas (as far as they have not been touched already) which pervade the Aitareya Brâhmaṇam.

The sacrifice is regarded as the means for obtaining power over this and the other world, over visible as well as invisible beings, animate as well as inanimate creatures. Who knows its proper application, and has it duly performed, is in fact looked upon as the real master of the world; for any desire he may entertain, if it be even the most ambitious, can be gratified, any object he has in view can be obtained by means of it. The Yajña (sacrifice) taken as a whole is conceived to be a kind of machinery. in which every piece must tally with the other, or a sort of large chain in which no link is allowed to be wanting, or a staircase, by which one may ascend to heaven, or as a personage, endowed with all the characteristics of a human body. It exists from eternity, and proceded from the Supreme Being (Prajapati or Brahma) along with the Traividyâ, i.e. the three-fold sacred science (the Rik verses, the Samans or chants, and the Yajus or sacrificial formulas). The creation of the world [74] itself was even regarded as the fruit of sacrifice performed by the

Supreme Being. The Yajña exists as an invisible thing at all times, it is like the latent power of electricity in an electrifying machine, requiring only the operation of a suitable apparatus in order to be elicited. It is supposed to extend, when unrolled, from the Ahavanîya or sacrificial fire into which all oblations are thrown, to heaven, forming thus a bridge or ladder, by means of which the sacrificer can communicate with the world of gods and spirits, and even ascend when alive to their abodes. The term for beginning the sacrificial operations is "to spread the sacrifice;" this means that the invisible thing, representing the ideal sacrifice which was lying dormant, as it were, is set into motion, in consequence of which its several parts or limbs are unfolding themselves, and thus the whole becomes extended. This ideal sacrifice stands in the closest relationship with all the sacrificial implements, the sacrificial place, and all the sacred verses and words spoken during its actual performance. The sacrifice being often represented as a kind of being with a body like that of men, certain ceremonies form his head, others his neck, others his eye, &c. The most important thing at a sacrifice is that all its several parts should tally together, and that consequently there should neither anything be in excess, nor deficient in it. This agreeing of the several parts of the sacrifice constitutes its rûpa i.e. form. The proper form is obtained, when the mantras which are repeated are in [75] strictest accordance with the ceremony for which they are repeated, or (if the sacrifice lasts for several or many days) when they have the characteristics of the respective days. If the form is vitiated, the whole sacrifice is lost. Mistakes being, on account of the so extremely complicated ritual, unavoidable, the sacrificial being was to be attended by a physician in the person of the Brahma priest (5, 34). Each mistake must be made good by a prayaschitta, i.e. penance, or propitiatory offering.

The power and significance of the Hotri-priests at a sacrifice consists in their being the masters of the sacred word, which is frequently personified by Vâch i.e. Speech, who is indentical with Sarasvatî, the goddess of learning in the latter Hindu Pantheon. Speech has, according to the opinion of the earliest Hindu divines, the power of vivifying and killing. The sacred words pronounced by the Hotar effect, by dint of the innate power of Vâch, the spiritual birth of the sacrificer, form his body, raise him up to heaven, connect him with the prototypes of those things which he wishes to obtain (such as children, cattle, &c.) and make him attain to his full life term, which is a hundred years; but they are at the same time a weapon by means of which the sacrificer's enemies, or he himself (if the Hotar have any evil

designs against him) can be killed, and all evil consequences of sin (this is termed papman) be destroyed. The power and effect of Speech as regards the obtaining of any particular thing wished for, mainly lies in the form in which it is uttered. Thence [76] the great importance of the metres, and the choice of words and terms. Each metre is the invisible master of something obtainable in this world; it is, as it were, its exponent, and ideal. This great significance of the metrical speech is derived from the number of syllables of which it consists: for each thing has, (just as in the Pythogorean system) a certain numerical proportion. The Gâyatrî metre, which cansists of three times eight syllables, is the most sacred, and is the proper metre for Agni, the god of fire, and chaplain of the gods. It expresses the idea of Brahma; therefore the sacrificer must use it when he wishes for anything closely connected with the Brahma, such as acquirement of sacred knowledge, and the thorough understanding of all problems of theology. The Tristubh, which consists of four times eleven syllables, expresses the idea of strength, and royal power; thence it is the proper metre by which Indra, the king of the gods, is to be invoked. Any one wishing to obtain strength and royal power, principally a Ksattriya, must use it. A variety of it the Usnih metre of twenty-eight syllables, is to be employed by a sacrificer who aspires for longevity, for twenty-eight is the symbol of The Jagati, a metre of forty-eight syllable, expresses the idea of cattle. Any one who wishes for wealth in cattle, must use it. The same idea (or that of the sacrifice) is expressed by the Patkti metre (five times eight syllables). The Brihatî, which consists of thirty-six syllables, is to be used when a sacrificer is aspiring to fame and renown for this metre is the exponent [77] of those ideas. The Anustubh metre, of thirty-two, syllables, is the symbol of the celestial world; thence a candidate for a place in heaven has to use it. The Virâj of thirty syllables, is food and satisfaction; thence one who wishes for plenty of food, must employ it.

The words contained in these different metrical forms must always be appropriate to the occasion. If the oblation is given to Agni, the verse repeated must contain his name, or an allusion to it; were it to contain the name of Indra, or one of his characteristics, the offering would be thrown away. Every act, even the most trifling one, is at the sacrificial performance accompanied with mantras, and always such a verse is to be chosen as contains (or is made to contain by interpretation) an allusion to it. This will all be clear to the reader on reference, for instance, to 2, 2, where the mantras connected with every particular act of the ceremony of anointing and erecting the sacrificial post is given.

Of almost equal importance with the metres are the so-called Stomas, based also on numerical proportions. Each Stoma contains a certain number of verses, chanted according to one and the same tune. The number is very often obtained only by frequent repetition of the same triplet of verses (see about the particulars of the Stomas note 18 on pages 237-38 of the translation). Each has, just as the metres, its peculiar symbolical meaning. The Trivrit (nine-fold) stoma, is, for instance, the symbol of Brahma, and the theological wisdom, and has Agni, the housepriest of the gods, for its deity: the Panchadasa (fifteen-fold) is the [78] symbol of royal power and thence appropriate to Indra, and the Kşattriyas: the Saptadasa (seventeen-fold) is the exponent of wealth in cattle; thence a Vaisya should use it, or any other sacrificer who wishes to obtain wealth: the Ekavimsa-(twenty-one-fold) is the symbol of generation: thence it is principally to be used at the third libation, many rites of which refer to the propagation of progeny. The other Stomas, such as the Trinava (twenty-seven fold), Trayastrims'a (thirty-three-fold), &c., have a similarly symbolical meaning.

Besides the Stomas, the so-called Pristhas (the name of certain Sâmans and their combinations) are a necessary requisite at all the Soma sacrifices. They form the centre of all the ceremonies, and the principal one of them is always regarded as the womb (yoni) of the sacrificial being. They are generally only used at the midday libation. The two principal Pristhas are the Rathantara and Brihat Sâmans (abhitvâ sûva nonuma, and tvâmiddhi havâmahe). They can be used singly, or along with one of their kindred (see notes 29 on page 193, 14 on page 282, and 4, 28). The name Pristha means "back," for they are regarded on the whole as the back of the sacrifice.

All these things, metres (chhandas), Stomas and Pristhas, are believed to be as eternal and divine, as the words themselves they contain. The earliest Hindu divines did not only believe in a primitive revelation of the words of the sacred texts, but even in that of the various forms, which might be used for their repetition or chanting. These forms along with their contents, [79] the everlasting Veda words, are symbols expressive of things of the invisible world, and in several respects comparable to the Platonic ideas. They are in the hands of the sacrificial priests the instruments for accomplishing anything they might wish for in behalf of the sacrificer. But a great deal depends upon the way of using those spiritual instruments. It is a matter of importance whether a mantra is repeated without stopping.

or påda by påda (quarter by quarter), or half verse by half verse. The four feet (pådas), of which many metres are composed, represent the four feet of animals. The repetition of such a verse, half verse by half verse, that is, with two stops only, represents the sacrificer who as a human being, has two legs. By thus combining the ideas of four and two-footed beings, the sacrificer is mystically placed amidst cattle, and obtains them, in future, in the largest quantity. Another important point is, whether the mantra is repeated upāmšu, i.e. with an almost inaudible voice, or tūṣnīm, i.e. silently, or with a low and slow voice (mandrasvara), or with a middle tone (madhyama), or very loud (uttama). (See 3, 44).

Among the large number of the sacred words, there are always some which have a destructive quality, and must, therefore, be used with great caution. In order to protect the sacrificer, as well as himself, from the dangerous effects of such words, the repeater must, by means of certain other words, or formulas, deprive them of their destructive power, and thus propitiate them. This is generally called *śânti* [80] (propitiation, appeasing). Such dangerous words are for instance, *vâuşaţ* (see 3, 8) and *rudra*, the name of Siva, the god of destruction (3, 34).

The sacrificer, who is the object of all these mystical operations on the part (of the priests) by means of their mantras, chants, and manual labour, is not allowed to remain inactive, but he himself has to repeat certain mantras, expressive of his desires. When, for instance, the Hotar is performing the mystical operation of placing him among cattle, he must say, "May I become rich in cattle!" When the same priest makes a firm standing place (a pratisthâ) for him, he must say, "May I go to my place!" Thus he obtains the fulfilment of any desire which might be obtainable by means of a particular verse or mode of repeating, or chant, or performance of a particular rite, when he repeats the appropriate formula at the right time and occasion. For what he himself speaks, connects him with the ideals of his wishes, which are brought within his grasp by the priest.

The objects sacrificed for are manifold, viz. offspring, cattle, wealth, fame, theological learning, skill for performance of sacrifices, and heaven. For gaining heaven a Soma sacrifice is indispensable. For the sacred Soma juice has, according to the opinions of the ancient Hindu theologians, pre-eminently the power of uniting the sacrificer on this earth with the celestial king Soma, and make him thus one of his subjects, and consequently an associate of the gods, and an inhabitant of the celestial world.

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the place of another metre. Gâyatrî aspired after the place of Triştubh and Jagatî, Triştubh after that of Gâyatrî and Jagatî, and Jagatî after that of Gâyatrî and Triştubh.

Thereupon Prajapatî saw this Dvadasaha with metres being removed from their proper places (vyûlhachhandasa). He took it and sacrificed with it. In this way, he made the metres obtain (fulfilment of) all their desires. He who has such a knowledge, obtains (fulfilment of) all desires.

The Hotar removes the metres from their proper places, in order that the sacrifice should not lose its essence.

This circumstance that the Hotar changes the proper place of the metres has its analogy in the fact [308] that (great) people when travelling (to a distant place) yoke to their carriages, at every stage, fresh horses or oxen which are not fatigued. Just in the same way, the sacrificers travel to the celestial world by employing at every stage fresh metres (representing the horses or oxen) which are not fatigued. (This results) from changing the places of the metres.

These two worlds (heaven and earth) were (once) joined. (Subsequently) they separated. (After their separation) there fell neither rain, nor was there sunshine. The five classes of beings (gods, men, &c.) then did not keep peace with one another. (Thereupon) the gods brought about a reconciliation of both these worlds. Both contracted with one another a marriage, according to the rites observed by the gods.

In the form of the Rathantara Sâman, this earth is wedded to heaven; and in the form of the Brihat Sâman, heaven is wedded to the earth. (And again) in the form of the Naudhasa Sâman, the earth is wedded to heaven; and in the form of the Syâita Sâman, heaven is wedded to the earth.

In the form of smoke, this earth is wedded to heaven; in the form of rain, heaven is wedded to the earth.

The earth put a place fit for offering sacrifices to the gods into heaven. Heaven (then) put cattle on the earth.

The place fit for offering sacrifices to the gods which the earth put in heaven is that black spot in the moon.

This is the reason that they perform their sacrifice in those half months in which the moon is waxing and full (for only then that black spot is visible); for they only wish to obtain that (black spot).

Heaven (put) on the earth herbs for pasturage. About them Tura, the son of Kavaşa, said: O Janamejaya, what is (to be understood by the words) [309] poşa (fodder) and aşa (herbs of pasturage)? This is the reason that those who care for what proceeds from the cow (such as milk, &c.)

put the question (when sending a cow to a pasturage), are there ûsâs, i.e., herbs of pasturage? For ûşa is fodder.

That world turned towards this world, surrounding it. Thence heaven and earth were produced. Neither came heaven from the air, nor the earth from the air.

#### 28.

## (On the Sama Pristhas.) 6

At the beginning, there were Brihat and Rathantaram; through them there were Speech and Mind. Rathantaram is Speech, Brihat is Mind. Brihat being first created, thought Rathantaram to be inferior; the Rathantaram put an embryo in its body and brought forth Vairûpam. These two, Rathantaram and Vairûpam joined, thought Brihat to be inferior to them; Brihat put an embryo in its own body, whence the Vairâjam was produced. These two, Brihat and Vairâjam joined, thought Rathantaram and Vairûpam to be inferior to them. Rathantaram then put an embryo in its body, whence the Sâkvaram was produced. These three, Rathantaram, Vairûpam, and Sâkvaram thought Brihat and Vairâjam to be inferior to them. Brihat then put an embryo in its body, whence the Raivatam was produced. These three Sâmans on each side (Rathantaram, Vairûpam, Sâkvaram, and Brihat, Vairâjam, Raivatam) became the six Priṣṭhas. 7

At this (time, when the Sâma Pristhas originated) the three metres (Gâyatrî, Tristubh, and Jagatî) [310] were unable to get hold of these six Pristhas. Gâyatrî put an embryo in herself and produced Anustubh. Tristubh put an embryo in herself and produced Pankti. Jagatî put an embryo in herself and produced the Atichhandas (metres). The three metres having thus become six, were thus able to hold the six Pristhas.

The sacrifice of him becomes (well) performed and (also) becomes well performed for the whole assemblage (of sacrificer), who at this occasion takes his Dîkṣā when knowing this production of the metres and Pṛiṣthas.

### FIFTH CHAPTER.

(The Two First Days of the Dvâdaśâha Sacrifice) 29.

(The Sastras of the Morning and Midday Libations on the First Day.)
Agni is the leading deity of the first day. The Stoma (required) is

<sup>\*</sup> See page 214.

The purport of this paragraph is to show why on certain days of the Dvadasaha the Battantara Saman, and on others the Britat Saman, is required for forming a Pristha with another Saman. See on these different Samans 4, 13.

Trivrit (the nine-fold), the Sâman Rathantaram, the metre Gâyatrî. He who knows what deity, what Stoma, what Sâman, what metre (are required on the first day), becomes successful by it. The words a and pra are the characteristics of the first day. (Further) characteristics of this day are: yukta joined, ratha carriage, âsu swift, pâ to drink, the mentioning of the deities in the first padas (of the verses repeated) by their very names, the allusion to this world (earth), Sâmans akin to Rathantaram, metres akin to Gâyatrî, the future of kri to make.

The Ajya hymn of the first day is, upa prayanto adhvaram (1, 74); for it contains the term pra, which is a characteristic of the first day.

[311] The Pra-uga Sastram is, vâyavâyâhi daršateme (1, 2-3); for it contains the term â, a characteristic of the first day.

The Pratipad (beginning) of the Marutvatiya Sastra is, â tvâ ratham yathotaye (8, 57, 1-3); its Anuchara (sequel), idam vaso sutam andhah (8, 2, 1-3); they contain the terms ratha and piba (drink), which are characteristics of the first day.

The Indra-Nihava Pragâtha is, indra nediya ed ihi (Vâlakh. 5, 5-6); here the deity is mentioned in the first pada, which is a characteristic of the first day.

The Brâhmanaspatya Pragâtha is, praitu Brahmanaspatih (1, 40, 3-4); it contains the term pra, which is a characteristic of the first day.

The Dhâyyâs are, agnir netâ, tvam Soma kratubhih, pinvanty apah (Ait. Br. 3, 18); here are the deities mentioned in the first padas, which is a characteristic of the first day.

The Marutvatîya Pragâtha is, prava indrâya brihate (8, 78, 3-4); it contains the term pra, which is a characteristic of the first day.

The (Nivid) hymn is,  $\hat{a}$  yâtv indro vase (4, 21); it contains the term  $\hat{a}$ , which is a characteristic of the first day.

# (Nişkevalya Sastra)

The Rathantara Pristham is, abhi två šúra nonumo (7, 32, 22-23) and abhi två půrvapítaye (8, 3, 7-8); (this is done) at a Rathantara day, of which characteristic the first day is.

The Dhâyyâ is, yad vâvâna (Ait. Br. 3, 22); it contains the term â, which is a characteristic of the first day.

The Sâma Pragâtha is, piba sutasya (8, 3, 1-2); it contains the term piba, "drink," which is a characteristic of the first day.

The Tarksyam is, tyam it su rajinam (Ait. Br. 4, 20). The Hotar repeats it before the (Nivid) hymn [812] (of the Niskevalya Šastra). The Tarksyam is safe journey. (It is repeated) for securing safety.

He who has such a knowledge makes his journey in safety and reaches the end of the year in safety.

30.

(The Rest of the Nişkevalya Śastra, and the Śastras of the Evening Libation)

The (Nivid) hymn (of the Niskevalya Sastra) is, å na indro dûrâd (4, 20); it contains the term â, which is a characteristic of the first day.

Both Nivid hymns, that of the Marutvatîya as well as that of the Nişkevalya Sastras are (so called) Sampātas. Vāmadeva, after having seen (once) these (three) worlds, got possession of them (samopatat) by means of the Sampātas. On account of his getting possession of (sampati) by means of the Sampātas, they are called by this name (sampātas).

The reason that the Hotar, on the first day, repeats two Sampata hymns, is, to reach the celestial world, to get possession of it, and join (its inhabitants).

The Pratipad (beginning verse) of the Vaisvadeva Sastra on the first day, which is a Rathantara day <sup>2</sup> [313] is, tat savitur vrinimahe, (5, 82, 1-3); its Anuchara (sequel) is, adya no deva savitar (5, 82, 4-6). It is used at a Rathantara day, which is characteristic of the first day.

The (Nivid) hymn for Savitar is, yuñjate mana uta (5, 81); it contains the term yuj to join, which is a characteristic of the first day.

The (Nivid) hymn for Heaven and Earth is, pra dyâvâ yajnâih (1, 159); it contains the pra, which is a characteristic of the first day.

The (Nivid) hymn for the Ribhus is, iheha vo manasa (3, 60). If it would contain pra, and a, the (proper) characteristics of the first day, then all would be pra, i. e., going forth, and consequently the sacrificers would depart (praisyan) from this world. This is the reason that the Hotar repeats on the first day (as Nivid hymn for Heaven and Earth) iheha mano though it does not contain the term characteristic of the first day).

<sup>&</sup>lt;sup>1</sup> See Ait. Brâhm. 6, 18.

<sup>&</sup>lt;sup>2</sup> The so-called Rathantara days of the Dvådasåha are the first, third and fifth. Såy, here remarks that the Pratipad of the Vaisvadeva sastras is joined to the Rathantara Såman. This is, however, an erroneous statement, as I can prove from the Såma prayoga of the Dvådasåha (the last sacrifice of this kind has been, in this part of India, performed about fifty years ago) which is in my possession. The triplet addressed to Savitar is always (at all Soma sacrifices) the opening of the Vaisvadeva Sastra on the evening libation; but on the first day of the Dvådasåha, there is besides the Arbhava Pavamåna Stotra, only the Yajña yajñiya Såma used, the same which is required at the evening libation of the Agnistoma. Såy. wrote that explanation only to explain the term råthantara. This means only that this is done on the "Rathantara day." The Rathantara is on this day required at the midday libation.

Tha. i.e., here, is this world. By doing so, the Hotar makes the sacrificers enjoy this world.

The (Nivid) hymn for the Visvedevah is, devan huve brihach chharasah svastaye (10, 66). The deities are mentioned in the first pada. which is a characteristic of the first day.

The reason that the Hotar repeats this hymn (as Nivid Sûkta) for the Visvedevâh on the first day, is to make the journey (of the sacrificers) safe, because those who hold a session lasting for a year, or who perform the Dyadasaha, are going to set out on a long journey. Thus the Hotar makes (for them) the journey safe.

He who has such a knowledge reaches in safety the end of the year. as well as those who have a Hotar knowing this and acting accordingly.

The Partipad of the Agnimaruta Sastra is, vais vanaraya prithupaiase (3, 3). The deity (Vaisvanara) [314] is mentioned in the first pada, which is a characteristic of the first day.

The (Nivid) hymn for the Marutas is, pra tvaksasah pra tavasah (1. 87). It contains the term pra, which is a characteristic of the first day.

He repeats the Jatavedas verse, jatavedase sunavama (1, 99, 1) before (the Jatavedas) hymn. The Jatavedas verse is safe journey. (It is repeated) for securing a safe journey. Thus he secures a safe journey He who has such a knowledge reaches in safety (for the sacrificer). the end of the year.

The (Nivid) hymn for Jatavedas is, pra tavyasîm navyasîm (1, 143).

It contains the term pra, which is a characteristic of the first day.

The Agnimâruta Sastra (of the first day of the Dvâdasâha) is the same as in the Agnistoma<sup>3</sup>. The creatures live on what is performed equally in the sacrifice (i.e., in several different kinds of sacrifices). Thence the Agnimâruta Sastra (of the first day of the Dvâdasâha) is identical (with that of the Agnistoma).

(The Characteristics of the Second Day of the Dvadasaha. The Sastras of the Morning and Midday Libations. Story of Saryata, the son of Manu)

Indra is the leading deity of the second day; the Stoma (required) is the fifteen-fold (pañchadasa), the Sâman is Brihat, the metre is Tristubh. He who knows what deity, what Stoma, what Saman, what metre (are required for the second day) succeeds by it. On the second day, neither a nor pra (the characteristics of the first day) are used, but stha (derivations from this root) "to stand," is the characteristic. Other characteristics of the second day are, ûrdhva [315] upwards, prati towards, antar in, between, vrisan male, vridhan growing, the deities mentioned (by their names) in the second pada, the allusion to the airy region, what has the nature of the Brihat Sâman, what has the nature of the Tristubh the present tense<sup>4</sup>.

The Ajya (hymn) of the second day is, agnim dûtam vrinîmahe (1, 12); this contains the present tense (in vrinîmahe), which is a characteristic of the second day.

The pra-uga Sastra is, vâyo ye te sahasrino (2, 41); it contains the term vridhan growing, increasing, in the words sutah soma ritâ ridha (2, 41, 4), which is a characteristic of the second day.

The Pratipad (beginning) of the Marutvatîya Sastra is, viśvânarasya vaspatîm (8, 57, 4-6), and its Anuchara (sequel), indra it Somapâ (8, 2, 4-6). They contain the terms vridhan (8, 57, 5) and antar (8, 2, 5), which are characteristics of the second day.

The constant (Indra-Nihava) Pragatha is, indra nediya edihi.

The Brahmanaspati Pragatha is, uttistha brahmanaspate; it contains the term ardhva up, upwards, (in the word uttistha, i.e., rise), which is a characteristic of the second day.

The constant Dhayyas are, agnir neta tvam soma kratubhih, pinvanty apah.

The Marutvatîya Pargâtha is, brihad indrâya gâyata (8, 87, 1-2); it contains the term vridhan increasing, in the word ritarridha.

The (Nivid) hymn (of the Marutvatiya Śastra) is, indra somam soma pate (3, 32); it contains the [316] term vrisan in the word â vrisasva "gather strength" (show yourself as a male 3, 32, 2), which is a characteristic of the second day.

The Brihat Pristham (i. e., Stotriyam, and Anurûpam) is tvâm iddhi havâmahe (6, 46; 1-2) and tvam hyehi cherave (8, 50, 7-8); (this is done) on the Bârhata day,<sup>5</sup> of which kind the second day is (the use of the Brihat pristha), being a characteristic of the second day.

The constant Dhâyyâ (of the Nişkevalya Śastra) is, yad vâvâna.

The Sâma Pragâtha is, ubhayam śrinavachcha (8, 50, 1-2); (the term ubhayam, i. e. both) means, what is today and what was yesterday. It belongs to the Brihat Sâman, which is a characteristic of the second day.

The constant Târkṣya is, tyam û şu vâjinam.

The word for "present tense" in the original is kurvat, which is the participle of the present tense of the root kri to make. That it cannot have any other meaning, undoubtedly follows from the application of this term to the hymn agaim dutam vrin make, in the whole of which there is nowhere any present tense or present participle of the root kri, but present tenses of other verbs.

The Barh ata days are the second, fourth, and sixth.

(The Remainder of the Niskevalya Sastra and the Sastras of the Evening Libation on the Second Day)

The (Nivid) hymn (of the Niskevalya Sastra) is, ya ta ûtir avamû (6, 25); it contains the term vrişan, in the word vrişnyûni (6, 25, 3), which term is a characteristic of the second day.

The Pratipad of the Vaisvadeva Sastra is, visvo devasya netus (5, 50, 1), and tat savitur varenyam (3, 62, 10-11), the Anuchara (sequel) is, & visvadevam satpatim (5, 82, 7-9). It belongs to the Brihat day, and is thus a characteristic of the second day (which is a Brihat day).

The (Nivid) hymn for Savitar is, ud u Sya devah savitâ (6, 71); it contains the trem "up upwards" (in ut), which is a characteristic of the second day.

[317] The Nivid hymn for Dyâvâprithivî is, te hi dyâvâprithivî (1, 160); it contains the term antar, which is a characteristic of the second day.

The (Nivid) hymn for the Ribhus is, takşan ratham (1, 111), it contains the term vrişan, in the word vrişanvasû, which is a characteristic of the second day.

The (Nivid) hymn for the Visvedevâh is, yajñasya yo rathyam (10, 92); it contains the term vrişā in the words vrişa ketur, which is a characteristic of the second day. This hymn is by Sâryâta. As the Angiras were engaged in a sacrificial session for going to heaven, they became always confounded (in their recitations) as often as they were going to perform the ceremonies of the second day (of the Ṣalaha). Sâryâta, the son of Manu, made them repeat the hymn, yajñasya rathyam on the second day, whereupon they got aware of the sacrifice (the sacrificial personage), and (by means of it) of the celestial world. The reason that the Hotar repeats this hymn on the second day is (to help the sacrificer), to get aware of the sacrifice, and consequently to see the celestial world (of which he wishes to became an inhabitant).

The Pratipad (beginning) of the Agnimaruta Sastra is, priksasya vrisno (6, 8); it contains the term vrisan, which is a characteristic of the second day.

The (Nivid) hymn for the Marutas in the Agnimaruta Sastra is, vrisne śardhâya (1, 64); it contains the term vrisan, which is a characteristic of the second day.

The constant Jatavedas verse is, Jatavedase sunavama.

The (Nivid) hymn for Jatavedas is yajñena vardhata (2, 2); it contains the term vridh, which is a charcteristic of the second day.

# [318] FIFTH BOOK.

## FIRST CHAPTER.

(The Characteristics and Śastras of the Third and Fourth Days of the Dvâdaśâha)

1

(The Characteristics of the Third-Day. The Sastras of the Morning and Midday Libations)

The leading deities of the third day are the Viśvedevâḥ; its (leading) Stoma is the so-called Saptadaśa (seventeen-fold), its Sâman the Vairûpam, its metre the Jagatî. He who knows what deity, what Stoma, what Sâman, what metre (are required on the third day), becomes successful by it.

What hymn has a refrain, that is a characteristic of the third day. Other characteristics are: aśva horse, anta end, repetition, (punarávritti) consonance (in the ending vowels), cohabitation, the term "covered, closed," (paryasta), the term three, what has the form of anta (end), the mentioning of the deity in the last pada, an allusion to that world, the Vairûpam Sâman, the Jagatî metre, the past tense.

The Ajya Sastra is, yukṣvâ hi devahûtamân (8, 64). The gods went to heaven by means of the third day. The Asuras (and) Râkṣas prevented them (from entering it). They said (to the Asuras), "Become deformed, become deformed" (virûpa); when the Asuras were becoming deformed, the Devas entered (heaven). This produced the Sâman called Vairûpam, thence it is called so (from virûpa deformed). He who has become deformed in consequence of his own guilt, destroys it (his deformity) by means of this knowledge.

[319] The Asuras persecuted the Devas again, and came into contact with them. The Devas turned horses (aśva) and kicked them with their feet. Thence the horses are called aśva (from aś to reach). He who knows this obtains (aśnute) all he desires. Thence the horse is the swiftest of animals, because of its kicking with the hind-legs. He who has such a knowledge destroys the consequences of guilt. This is the reason that the Ajya hymn on the third day contains the term aśva horse, which is a characteristic of the third day.

The Pra-uga Sastra consists of the following triplets: vdyavâydhi vltayê (5, 51, 5-7) vâyê yâhi śivâd (8, 26, 23-25), indras cha vâyav eşâm sutânâm (5, 51, 6-8), â mitre varunê vayam (5, 72, 1-3), asvinâveha gachhatâm (5, 75, 7-9), âyâhy adribhih (5, 40, 1-3), sajâr devebhir visvebhir (7, 34, 15-17), uta nah priyâ (6, 61 10-12). They are in the Uşnih metre, have a refrain (samânodarkam), which is a characteristic of the third day.

Tam tam id rådhase (8, 57, 7-9), traya indrasya Soma (8, 2, 7-9) are the beginning and the sequel of the Marutvatîya Šastra, which contain the terms, nrtå, i.e., consonance (8, 57, 7) and traya, i.e., three, which are characteristics of the third day. Indra nediya (Vâl. 5, 5-6) is the constant (Indra-Nihava) pragāthah.¹ Pranūnam Brahmanaspatir (1, 40, 5-6) is the Brāhmanaspatya Pragātha which has a consonance (of vowels), is a characteristic of the third day. Agnir netā (3, 20, 4), tvam Soma kratubhih (1, 91, 2), and pinvanty apô (1, 64, 6) are the immovable Dhâyyâs. Nakih Sudāsô ratham (7, 32, 10) [320] is the Marutvatîya Pragātha, which contains the term prayasta, i.e., covered, closed. Tryaryamā manuso devatātā (5, 29) is the (Nivid) hymn (for the Marutvatîya Shastra); it contains the term "three." Yad dyāva indra (8, 59, 5-6), yad indra yāvatas (7, 32, 18-19) form the Vairūpam Pristham on the third day, which is a Rathantara day, which is a characteristic of the third day.

Yad vâvâna (10, 74, 6) is the constant Dhâyyâ. By repeating (after this Dhâyyâ): abhi tvâ sâra nonumah (7, 32, 22-23) the Hotar turns back the womb (of this day), because this (third) day is, as to its position, a Rathantara day which Sâman is, therefore, the womb of it. Indra tridhâtu saranam (6, 46, 9-10) is the Sâma Pragâtha; it contains the term "three' (in tridhâta). Tyam û su vâjinam (10, 178) is the constant Târkṣya.

(The Nivid Hymn of the Niskevalya Sastra, and the Sastras of the Evening Libation of the Third Day)

Yo jato eva prathamo manasvan (2, 12) is the (Nivid) hymn, every verse of which ends in the same words (sa janasa Indrah), which is a characteristic of the third day. It contains the words sa jana and Indra. If this be recited, then Indra becomes possessed of his Indra (peculiar) power. The Sama singers, therefore, say, the Rigvedis (the Hotars) praise Indra's peculiar nature (power, indrasya indrivam). This hymn is by the Risi Gritsamada. By means of it, this Risi obtained Indra's favour

<sup>\*</sup> Sayana explains panarninritam as follows: पुनिवेदन स्वरिक्षेत्रेणाचराणां, पुन: पुनरावर्तने क मरानसार्थ्यं, This clearly expresses what we call consonance; the recurrence of the same vowel at the end is compared to the movements of a dancer (ninritam).

and conquered the highest world. He who has this knowledge obtains Indra's favour and conquers the highest world.

Tat Savitur vrinîmahe vayam (5, 82, 1-3) and adyâ no deva savitali (5, 82, 3-5), are the beginning and the [321] sequel of the Vaisvadeva Sastra on the third day, which is a Rathantara day.

Tad devasya Savitur vâryam mahad vrinîmahe (4, 53, 1) is the (Nivid) hymn for Savitar. Because the end (which is aimed at) is a great one (mahad); and the third day is also an end. Ghritena dyâvâ prithivî (6, 70) is the (Nivid) hymn for Dyâvâprithivî. It contains the words ghritaśriyâ, ghrita prichâ, ghritavridhâ, in which there is a repetition (because the word ghrita is three times repeated) and the consonance of the terminating vowels (because there is three times å at the end), which are characteristics of the third day.

Anaśvô jâtô anabhiśur (4, 36) is the (Nivid) hymn for the Ribhus. It contains, in the words rathas trichakrah, the term "three" (tri), which is a characteristic of the third day.

Parâvatô ye didhişanta (10, 63) is the (Nivid) hymn for the Viśvedevâḥ. Because the word anta (the end) is to be found in the word paravatô (atô in the strong form antô), and the third day is an end (an object). This is the Gayasûkta, by which Gaya, the son of Plata, obtained the favour of the Viśvedevâḥ and conquered the highest world. He who has this knowledge obtains the favour of the Viśvedevâḥ and conquers the highest world.

Vaisvanarâya dhişanâm (3, 2) is the beginning of the Agnimâruta Sastra. The anta (end) is in disanâ (but the t is wanting). The third day is also an "end" (to a Tryaha or period of three days).

Dhârávarâ marutô (2, 34) is the (Nivid) hymn for the Marutas. Here by anta is the plural (most of the nominatives of this verse are in the plural) to be understood, because the plural is the end (the last among the terminations, following the singular and dual). The third day is also the end (of the Tryaha).

[322] Jâtavedase sunavâma (1, 99, 1) is the constant verse for Jâtavedâs. Tvam agne prathamo angirâ (1, 31) is the (Nivid) hymn for Jâtavedâs, where each verse begins by the same words (tvam agne), which is a characteristic of the third day. By repeating tvam tvam (in every verse), the Hotar alludes to the following three days (from the fourth to the sixth) for connecting (both series of three days). Those who, with such a knowledge, repeat (at the end of the last Sastra of the third day a hymn every verse of which contains the term tvam) have both series of three days performed without interruption and breach.

### 3.

## (On the Nyûñkha)2

(Sây. These periods of three days form part of the Navarâtra—nine nights included in the Dvâdasâha. [323] The first Tryahaḥ or period of three days is now explained, and the very same is the first part of the pristhyam, comprising six days. Now the middle part of the Navarâtra (the second three days) are to be explained.

The Stomas and Chhandas are at an end (i.e., all the Stoma combinations, and the metres are exhausted) on the third day; that one only remains. This "that one" is the syllable våch, which consists of three sounds; våch is one syllable, cand (this) syllable consists of three sounds, which represent the latter thre days (out of the six), of which Våch (Speech) is one, and Gâus (Cow) is one, and Dyaus (Heaven) is one. Therefore, Våch alone is the leading deity of the fourth day.

On just the fourth day, they make Nyûñkha of this syllable by pronouncing it with a tremulous voice, increasing and decreasing (dividing) the tone. It serves for rising the fourth day (to make it particularly important). Because the Nyûñkha is (produces) food, for the singers seeking a livelihood wander about, in order to make food grow (by their singing for rain).

By making Nyûñkha on the fourth day, they produce food; (because it is done) for producing food. Thence the fourth day is jûtavat, i.e., productive. Some say, one must make Nyûñkha with a word comprising four sounds; for the animals are fourfooted, in order to obtain cattle. Others say, one must make Nyûñkha with three sounds. These three sounds are the three worlds. In order to conquer these worlds, they say,

'The rules for making the Nyûûkha are laid dwon in Aśval. Śr. 8 (7, I1), They are प्रातरनुवाक प्रतिपद्धहर्चा द्योर्थे द्वितीयस्वरमोंकारं त्रिमात्रमुदाचंत्रिस्तस्य तस्य चेपरिष्टादपरिमितान्तं-चवाह्रोंकारानमुदाचानुत्तमस्य, तु त्रीन् पूर्वमचरित्रहरूचते न्यूस्यमाने, i.e., "on the fourth day is the second sound (syllable) of each of the two first half verses in the beginning of the Prâtaranuvâke to be pronounced with Nyûûkha. (This Nyûîkha is made in the following manner). The ô (in âpô revatir and râyô) is pronounced thrice with three moras, in the high tone (udâtta); this (ô thus pronounced in the high tone with three moras is each time followed by an indefinite number of half os (i.e., the vowel o pronounced very abruptly with half a mora only) or by five only, the last ô (with three moras) being, however, followed by three half os only; the first sound is pronounced with some impetus, when a syllable is spoken with Nyûñkha.

This description which is quite exact, as I can assure the reader from my having heard the Nyûñka pronounced by a śrotriya, is illustrated in Aśv by several instances. It occurs twice in the first verse of the Prâtaranuvâka (after the words yojna rdyas, the last syllable of both being changed into  $\delta$ ), and once in the Ajva Sukta (ágnim na 10 21), after the  $\dot{a}$  of the word yajñdya, and in the Nişkevalya Śastra. The Nyûñkha is always followed by a pratigara, pronounced by the Adhvaryu, containing also the Nyûñkha.

one must make Nyûñkha with one sound only. Sângalâyana, the son of Mudgala, a Brahman, said "The word 'Vâch 'comprises one syllable only; therefore he who makes Nyûñkha by one sound only, does it in the right way." They say, one must make Nyûñkha with two sounds for [824] obtaining a stand-point, for man has two legs, and the animals have four; thus he places the two-footed man among the four-footed animals. Therefore, the Hotar ought to make Nyûñkha with two sounds. At the beginning, he makes Nyûñkha in the morning prayer (Prâtaranuvâka); because creatures first eat food with the mouth. In this way, the Hotar places the sacrificer with his mouth (ready for eating) towards food.

In the Ajya Śastra, the Nyûñkha is made in the middle; for, in the middle, he makes the creatures fond of food, and he places thus the sacrificer in the midst of food. In the midday libation, the Hotar makes Nyûñkha at the beginning, because animals eat food with their mouth. Thus he places the sacrificer with his mouth towards food. Thus he makes Nyûñkha at both the libations (morning and midday) for obtaining

food.

4

# (The Characteristics of the Fourth Day. The Sastras of the Morning and Midday Libations)

The leading deity of the fourth day is the Vâch. The Stoma is the twenty-one-fold, the Sâman is Vairâja, the metre is Anuştubh. He who knows what deity, what Stoma, what Sâman, what metre (are required) on the fourth day, succeeds through it (the fourth day). The terms a pra are the characteristics of the fourth day. The fourth day has all the characteristics of the first, viz., yukta ratha âśu pâ (to drink); the mentioning of the deity in first pada, an allusion to this world. Other characteristics of the fourth day are the jâta, hava, śukra what has the form of speech (the Nyûñkha), what is by Vimada viriphita, what has different metres (vichhandas), what is wanting in syllables, and [325] what has an excess of them; what refers to Virâj and to Anuştubh; the tense in future (karişyat).

Agnim na svavriktibhih (10, 21) is the Ajya hymn of the fourth day.

It is by the Risi Vimada, whose name is contained in an alliteration in it (in vi vo made), and has alliterations, consonances, and assonances (viriphitam). Such a hymn is a characteristic of the fourth day. It con-

The word viriphitam has, it appears, been misunderstood by Sâyana, who explains it by "nyûñkhita," i. e., in which the Nyûñkha is made. It is true, the Nyûñkha is made by the Hotar, when repeating the two Vimada hymns (ágnim na svavriktibhir 10, 21, and kuha śruta indrah 10, 22) on the morning and midday jof the fourth day (See Asy.

sists of eight verses, and is in the Pankti metre; because the sacrifice is a Pankti (series of ceremonies); and cattle are of the Pankti nature (i. e., they consist of five parts); (it is done) for obtaining cattle.

These eight verses make ten Jagatîs, because [326] this morning libation of the middle three days (from the fourth to the sixth) belongs to the Jagat (i. e., Jagatí). This (the connection of the Jagatî with the morning libation) is a characteristic of the fourth day.

These eight verses comprise ten Anustubhs; for this is the Anustubh day, in the application of which metre one of the characteristics of the fourth day consists.

These eight verses contain twenty Gâyatrîs; for this day is, again, a day of commencement (like the first, where Gâyatri is the metre). In this consists a characteristic of the fourth day.

Although this hymn is neither accompanied by the chants of the Sama singers, nor by the recitations of the Hotri priests, the sacrifice does not lose its essence by it, but the sacrificial personage is even actually present (in it); thence it serves as the Ajya Sastra of the fourth day. They thus develop (stretch) out (of the form of) the sacrifice (contained in this hymn), the sacrifice (i. e., this hymn is the external shape, in the boundary of which the sacrifice—conceived as a being—extends and thrives), and obtain (through the medium of this hymn) the Vach again. (This is done) for establishing a connection (between the several periods of three days. Those who have such a knowledge move continually within the closely connected and uninterrupted periods of three days (required for having success in the sacrifice).

Śr. S. 7, 11). But the term nyūnkha being perfectly known to the author of our Brāhmaṇam, and its application even being accurately described by him (in 5, 3), it is surprising only why he should call this peculiar way of lengthening the syllable ô (m) in the midst of a verse, here viriphita. Besides, the Nyūūkha does not take place in the Vimada hymn only, but in the beginning verses, the Prātaranuvāka of which verse is by the Śūdra Riṣi Kavaṣa Ailūṣa. Viriphita must refer to some peculiarities which lie in the two hymns alluded to. On reference to them, every one will observe that in the first of them, each verse concludes with the word vivakṣase, and contains the words vi vo made, which are an allusion to the name of the Riṣi Vimada, who is therefore also called viriphita; in the second, there occurs in the two first verses in the same place (in the commencement of the second pada) the term adya, and at the end of several padas in the following verses, the word vajrīvāh. These repetitions of the same words, generally commencing with va, vi, vo is, no doubt, the proper meaning of the term "viriphitam," as understood by the author of our Brāhmaṇam.

<sup>4.</sup> This is brought about by repeating thrice the first and last verses. The pankti consists of 41 syllables. In this way of computation, one obtains 480 syllables, just as many as 10 Jagatîs comprise (Sây.) If they are divided by 32 (the number of syllables for the Anustubh metre), then we obtain 15 Anustubhs, and if divided by 24, 20 Gâyatrîs.

The Pra-uga Šastra, which is in the Anuştubh metre, is composed of the following verses: Vâyô śukro (4, 47, 1), vihi hotrâ avitâ (4, 48, 1) vâyô śatam harînâm (4, 48, 5), indraś cha vâyav eşâm (4, 48 2-1), â chikitâna sukratâ (5, 66, 1-3), â no viśvâbhir ûtibhih (7, 24, 4-6), tyam u vo aprahanam (6, 44, 4-6), apa tyam vrijinam ripum (6, 51, 13-15) ambitame nadîtame (2, 41, 1-3). In them, there occur the words, [327] â pra, and śukra, which are characteristics of the fourth day.

Tam tva yajñebhir îmahe (8, 57. 10) is the beginning (pratipad) of the Marutvatîya Sastra. The word îmahe "we ask for" in this verse, means that this day's work is to be made long (in consequence of the multitude of rites) as it were (just as one has to wait long before a request is acceded to). This is a characteristic of the fourth day (for it indicates the multitude of its rites).

The verses, Idam vaso sutam andhah (8, 2, 1-2), Indra nediya (Vâl 5. 5-6), prâitu Brahmanaspatir (1,4, 34), Agnir netâ (3, 20, 4), tvam Soma kratubhih (1, 91, 2), pinvanty apô (1, 64, 6), pra va indrâya brihate (8, 78, 3), which form part of the Marutvatîya Sastra of the first day, are also required for the fourth day, and are a characteristic of it. Śrudhi havam mâ riṣanya (2, 11, 1) is the hymn which contains the word hava (call), being a characteristic of the fourth day. In the hymn Marutvâm Indra vriṣabhô (3, 47), there is, in its last quarter (47, 5), in the word huvema, the root hu perceptible, which is a characteristic of the fourth day. This hymn is in the Triṣṭubh metre.

By means of the padas of this hymn which stand firm, the Hotar keeps the libation lest it fall from its proper place (it should be kept in its proper place, like a piece in machinery). Imam nu mâyinam huva (8, 65, 13) is the setting (paryâsa), containing the word huva, which is a characteristic of the fourth day. The verses (of this hymn) are in the Gâyatrî metre, for the Gâyatrî verses are the leaders of the midday libation in these latter three days. That metre is the leading one in which the Nivid is placed; therefore one puts in (these) Gâyatrî verses the Nivid.

Piba Somam Indra mandatu (7, 22, 1-2) and srudhi havam vipipânasyâdrer (7, 22, 4-5) is the Vairâja Pristham of the Brihat days, to which the fourth day belongs. [328] This (reference to the Brihat) is a characteristic of the fourth day.

Yad vávána (10, 74, 6) is the immovable Dhâyyâ.

Tvâm iddhi havâmahe (6, 46, 1) forms the womb (central verse) to which the Hotar brings (all) back, after the Dhâyyâ has been recited; for this is a Brihat Sâma day, according to its position (thence the Pragâtha, constituting the text of the Brihat Sâman, is its womb).

Tvam Indra pratûrtişu (8, 88, 5) is the Sâma Pragâtha; (the third pada) asastihâ janitâ contains the term "jâta," which is a characteristic of the fourth day. Tyam û şu vâjinam (10, 178) is the immovable Târksya.

5.

(The Remainder of the Niskevalya Śastra, and the Śastras of the Evening Libation)

Kuha śruta indrah (10, 22) is the Vimada hymn, with alliterations, assonances, and consonances, by the Rişi whose (name) is contained in an alliteration (vi vo made in 10, 21 being taken as equal to vimada). This is one of the characteristics of the fourth day. The hymn yudhmasya te vrişabhasya (3, 46) contains (in the fourth verse) the word januşâ (from the root jan "to be born"), which is a characteristic of the fourth day. It is in the Triştubh metre. By means of the padas of this hymn which stand firm, the Hotar keeps the libation, lest it fall from its proper place.

Tyam uvah satrāsāham (8, 81) is the setting. Its words, viśvāsu gîrşv āyatam, indicate that this day's work is to be made long, as it were, which is one of the characteristics of the fourth day. They are in the Gâyatrî metre; the Gâyatrîs are the leaders of the midday libation in these three (latter) days.

[329] The Nivid is to be put in that metre which leads (the day); therefore they put the Nivid in the Gâyatrîs. Viŝvô devasya netus (5, 50, 1), tat savitur varenyam (3, 62, 10-18), à viśvadevam saptatim (5, 82, 7-9), are the beginning and sequel of the Vaiśvadeva Sastra on the fourth day, which is a Brihat day, being one of the characteristics of the fourth day. A devô yâtu (7, 45) is the (Nivid) hymn for Savitar; it contains the term â, which is a characteristic of the fourth day.

Pra dyâvâ yajñâih prithivî (7, 53) is the (Nivid) hymn for Dyâvâ-prithivî; it contains the term pra, which is a characteristic of the fourth day. Pra ribhubhyô dâtam iva vâcham işya (4, 33) is the (Nivid) hymn for the Ribhus; it contains the words pra and vâcham işya, which are characteristics of the fourth day. Pra śukrâitu devîmanîşâ (7, 34) is the (Nivid) hymn for the Viśvedevâḥ; it contains the terms pra and śukra, which are characteristics of the fourth day. It has different metres, such as consist of two padas, and such as consist of four padas. This is a characteristic of the fourth day.

Vaisvânarasya sumatâu syâma (1, 98) is the beginning of the Agnimâruta Sastra; it contains the term jâta, which is a characteristic of the fourth day. Ka îm vyaktâ (7, 56) is the (Nivid) hymn for the Marutas.

(In the third pada of its first verse) there are the words, nakir hy eşâm janûnşi veda, which contain the root jan to be born (in janûnşi), which is a characteristic of the fourth day. The verses of this hymn are in unequal metres; some have two padas, some four. This constitutes a characteristic of the fourth day.

Jâtavedase sunavâma somam (1, 99, 1) is the immovable Jâtavedâs verse. Agnim narô didhitibir (7, 1) is the (Nivid) hymn for Jâtavedâs; it contains the term janayanta, which is a characteristic of the fourth [330] day. Its meters are unequal; there are in it Virâjas and Triştubhs. This constitutes a characteristic of the fourth day.

## SECOND CHAPTER.

(The Characteristics and Sastras of the Fifth and Sixth Days of the Dvådasaha)

6

The Characteristics of the Fifth day. The Sastras of the Morning and Midday Libations)

The leading deity of the fifth day is Gaus (the cow). Its Stoma is the Trinava (twenty-seven-fold), the Saman is the Sakvaram, the metre is Pankti. He who knows what deity, what Stoma, what Saman, what metre (are required on this day), succeeds by it. What is not a and not pra, what is fixed (standing), that is a characteristic of the fifth day. Besides, the characteristics of the second day re-occur in the fifth. such as ardhva, prati, antar, vrisan, vridhan: the mentioning of the deity in the middle pada, an allusion to the airy region. (In addition to these, there are the following peculiar characteristics), dugdha, (duh to milk) udha (udder), dhenu (cow) priśni (cloud, cow) mad (drunk), the animal form, an increase (adhydsah), for the animals differ in size, as it were, one being smaller or bigger than the other.2 This (fifth) day is jagatam, i.e., it refers to the movable (jagat) things (or the Jagata metre), for [331] the animals are movable; it is barhatam, for the animals have reference to the Brihati metre; it is panktam, for the animals refer to the Pankti metre; it is vamam, i.e., left, because the animals are of this quality. It is havismat, i.e., having offerings; because the animals

¹ The Puśu is considered to have five feet, the mouth being reckoned as the fifth. Sây.
² The original viksudrâ iva hi paśavò cannot be literally translated. I therefore must content myself with a paraphrase, based chiefly on Sâyana; kşudra means small, low; and vi expresses "different, manifold."

<sup>\*</sup>Say. interprets the word vima here differently. He takes it to mean "lovely, beautiful." This, he says, refers to the song (what song, he does not specify) which is pleasing to hear on account of its sweet tones and sounds; or to the beautiful view which animals, such

are an offering (serve as an offering); it is vapuşmat, i.e., having a body; for the animals have a body; it is śākvaram pānktam, and has the present tense, just as the second day.

Imam & suvo atithim (6, 15) is the Ajya Sastra. It is in the Jagatî metre with additional other metres (such as Sakvarî, Atis akvarî, &c.); this is the animal characteristic of the fifth day.

The Pra-uga Sastra of the fifth day, which is in the Brihatî metre, consists of the following verses: A no yajñam divisprisam (8, 90, 9-10), à no vâyo (8, 46, 25), rathena prithapâjasâ (4, 46, 5-7) bahavah sûrachak-şasâ (7, 66, 10-12), imâ u vâm diviştaya (7, 74, 1-3), pibâ sutasya rasinô (8, 3, 1-3), devam devam vo vase devam (8, 27, 13-15) brihad u gâyişe vacha (7, 96, 1-3).

In the verse yat pāñchajanyayâviśâ (8, 52, 7), which is the beginning of the Marutvatîya Sastra, there is the word pāñchajanyayâ (consisting of five families) which (five) is a characteristic of the fifth day (it being pānkta, i. e., five-fold.)

Indra it somapa ekah (8, 2, 4), Indra nedîya edihi (Vâl. 5, 5), uttiştha Brahmanaspate (1, 40, 1), Agnir netâ (3, 20, 1), tvam soma kratubhih (1, 91, 2), [332] pinvanty apô (1, 64, 6), brihad Indrâya gâyata (8, 78, 1) is the extension (of the Marutvatîya Sastra) of the fifth day, which is identical with that of the second day.

Avîtâsi sunvatô (8, 36) is a hymn which contains the word mad "to be drunk." There are (in the first verse) five padas, which is in the Pańkti metre, all these are characteristics of the fifth day. Itthâ hi soma in mada (1, 80) is another hymn in the Pańkti metre, consisting of five padas which contains the word mad also.

The hymn Indra piba tubhyam suto madâya (6, 40), composed in the Tristubh metre, contains the word mad also. By means of this pada which remained firm, the Hotar keeps the libation in its proper place, preventing it from slipping down. The triplet marutvâm indra midhva (8, 65, 7-9) is the setting containing neither the word a nor pra which is a characteristic of the fifth day. These verses are in the Gyâtrî metre, which lead the midday libation of the three days' sacrifice. The Nivid is placed in that metre which is the leading one. Therefore the Hotar places the Nivid in (these) Gâyatrîs.

as cows, horses, &c., represent to the eye of the spectator. But these explanations have no sense at all, and appear to be mere guesses. I think it better to take the word in the meaning "left" according to which the animals are the "left part" in creation, opposed to men and gods who represent the right.

7.

. (On the Śâkvara Sâman and the Mahânâmnîs. The Nişkevalya Śastra.)

On the fifth day, which is a Rathantara day, the Sâma singers chant the Mahânâmnî verses according to the Sâkvara tune; this is a characteristic of the fifth day. Indra (having had once a desire of becoming great), made himself great by means of these verses; therefore they are called Mahânâmnî. These worlds (also) are Mahânâmnîs, for they are

great.

[838] Prajapati had, when he created the universe, the power (of making all) this and everything. The power possessed by Prajapati to make all this and everything when creating these worlds, became the Sakvarî verses. Thence they are called Sakvarîs (from śaknoti, he has the power). He (Prajapati) made them (these Mahanamnis) to extend beyond the frontiers. All that he created as extending beyond the frontiers, turned cords (sima). Thence comes the word siman, from sima a cord.

The verses Svådor itthå vişûvato (1, 84, 10), upa no haribhih sutam (8, 82, 31), indram viśvå avîvridhann (1, 111, 1), are the Anurûpa (of the Niṣkevalya Śastra); they contain the words vriṣan, priśni, mad, vridhan, which are characteristics of the fifth day. Yad vâvâna (10, 74, 6) is the immovable Dhâyyâ. By repeating Abhi två śûra nonumo after the Dhâyyâ, the Hotar returns to the womb of the Rathantaram (as the receptacle of all ceremonies), this (fifth) day being a Rathantara day by its position. Mô şu två vâghataś chana (7, 32, 1-2) is the Sâma Prâgatha with an additional foot, having the animal form (five parts), which is a characteristic of the fifth day. Tyam û şu vâjinam is the immovable Târkṣya.

2

(The Remainder of the Niskevalya Śastra. The Śastras of the Evening Libation.)

The hymn, predam brahma (8, 37) is in the Pankti metre, comprising five padas. The hymn, Indro madáya vávridha (1, 81) is in the Pankti metre, consisting of five padas, and containing the term "mad." By means of the hymn Satrā madāsas tava (6, 36, 1) which contains the term "mad" also, and is in the Tristubh metre, the Hotar keeps through its padas which remain firm, the libation in its proper place, [384] thus preventing it from falling down. The triplet, tam Indram vājayāmasi (8, 82, 7-9) is the setting (paryāsa). (Its third pada) sa vriṣā vriṣābho bhuvat, contains the animal from (there is the word vriṣan, i. e.,

male, in it). It is in the Gâyartî metre, for the Gâyatrîs are the leading metres at the midday libation in this Tryaha (the three days from the fourth to the sixth). The Nivid is placed in that metre which is the leading. Therefore the Hotar places the Nivid in (these) Gâyatrîs.

The verses, tat savitur vrinîmahe (5, 82, 1-3) adyâ no deva savitar (5, 82, 13-15), are the beginning and sequel of the Vaisvadeva Sastra on the Rathantara day, of which the fifth is one. Ud u sya devah savitâ damûnâ (6, 71, 4-6) is the (Nivid) hymn for Savitar. In it there is the word vâmam (in the last pada), i.e., left, which is a characteristic of the animal form. In the Dyâvâprithivî hymn, mahî dyâvâprithivî (4, 56) the words ruvad dhokşâ (in the last pada) contain the animal form (because the word dhokṣâ, from the root duh, to milk, is in it).

Ribhur vibhvâ vâja (4, 34) is the Ribhu hymn. Because the auimals are vâjah, i. e., property, booty, which (vâjah) is an animal form. Stuşe janam suvratam navyasîbhir (6, 49, 1) is a hymn (in the Triṣṭubh metre) with an additional pada (in the last verse, which is in the Sakvarî, instead of in the Triṣṭubh metre). This is the animal form (animals being supposed to have five feet instead of four, the mouth being counted as the fifth) which is a characteristic of the fifth day. Haviş pântam ajaram (10, 88, 1) is the beginning of the Agnimâruta Sastra. It contains the word haviş, i. e., offering, which is a characteristic of the fifth day. Vapur na tachchikituşê (6, 66) is the (Nivid) hymn for the Marutas, which contains the word vapus, i. e., from. Jâtavedase sunavâma is the invariable Dhâyyâ. Agnir hotâ [335] grihapatih (6, 15, 13) is the (Nivid) hymn for Jâtavedâs, with an additional pada (at the end); this is the animal form, which is a characteristic of the fifth day.

. 9

# (On the Rituyâjas of the Sixth Day.)

The sixth day is deva kṣetra, i. e., the field of the gods. Those who enter on the sixth day, enter the field of the gods who do not live together, but each in his own house. They say, No Ritu (season) lives in the house of another Ritu. Therefore the priests perform the Rituyajas (offerings to the Ritus), each for himself, without appointing another one to do it for them. Thus the priests prepare all the Ritus

This refers to the circumstance that at the common Soma sacrifices, such as the Agnistoma, the Rituyâja mantra for the Adhvaryu and the sacrificer are repeated by the Hotar, and not by the Adhvaryu and the sacrificer themselves. But at a Sattra, to which class of sacrifices the Dvâdasâha belongs, this is not allowed; each must act for himself, each member of the body of priests who are performing a Sattra, being alternately priest and sacrificer. The Rituyâja mantras for the Adhvaryu and sacrificer are the eleventh and twelfth in order. See the note on page 185-86.

without foregoing such or such one (and make them fit for their own use) that the whole assemblage enjoys happiness, each in his own place. They say, No order for making the Ritu offering is required, nor is the formula "vausat" to be repeated. Because the order given (by the Maitravaruna), for the Ritu offerings are the Vach, who is wearied on the sixth When they would give the order (for repeating the Yajyas) for the Ritu offerings, and call "vausat," then they would have Vach wearied. tired, sinking under her load6 (the number of mantras recited on the previous days) and faltering in her [336] voice. But if the priests do not repeat the order for the Ritu offerings, nor repeat vâusat after the Yâjyâs. then they fall from the line of the sacrifice which should not be broken and (consequently they fall) from the sacrifice, from the prana (breath), Prajapati and cattle, and will (henceforth) walk crooked. Therefore the order (praisa) to repeat the mantras, as well as the Yajya verse (at the end of which the Vaşatkâra occurs) should be preceded by a Rik verse. Thus they will not have the Vach wearied, tried, sinking beneath her load. faltering in her voice, nor will they fall from the line of sacrifice which should not be broken, nor from the sacrifice, nor from the prana, nor from Prajapati, nor from the cattle, nor walk crooked.

10.

(On the Nature and Meaning of the Paruchhepa Verses.)

They place at the two first libations a Paruchhepa verse (one seen by the Rişi Paruchhepa) before each of the Yâjyâs, which are repeated by the seven Hotars in their order (the so-called prasthitas). The name of their metre is Rohita. By means of it Indra ascended the seven heavens. Thus he who has this knowledge ascends the seven heavens. They say, Verses which consist of five padas (steps) are a characteristic of the fifth day, and such ones as consist of six padas are fit for the sixth day, why then are metres of seven padas (as the Rohita is) [337] recited on the sixth day? (The reason is) By six steps the sixth day is reached; but by cutting off, as it were, the seventh day (by taking it single) they settle with the seventh step down (in heaven after having reached it by six). Thus they regain the Vâch for the connection (of the whole). Those who are possessed of such a knowledge have the three days connected and unbroken.

" Vahardvinî.

<sup>\*</sup> Riknavahi; rikna=bhagna, broken, stands, as Sây. observes, instead of vrikna.

<sup>\*</sup> The verse to be prefixed to the Praisa and Yajya is tubhyam hinvana (2, 36, 1).

Previous to the recital of every Yajya, one of the Paruchhena verses is to be repeated. These are, vrisann tudra vrisa panasa indavah (1, 139, 6-11) and pibd somam indra suvanam (1, 130, 2-10).

## 11.

(On the Origin of the Paruchhepa Verses.)

The Devâs and Asuras waged war in these worlds. The Devas turned the Asuras by means of the sixth day's ceremonies out of these worlds. The Asuras seized all things which they could grasp, took them and threw them into the sea. The Devas following them behind of seized by means of this metre (of the Paruchhepa verses which have seven padas) all they (the Asuras) had grasped. Just this pada, viz., the additional pada (the seventh in the Paruchhepa verses) became a hook for the purpose of gathering the treasures (thrown into the sea by the Asuras). Therefore he who has this knowledge, deprives his enemy of his fortune and turns him out of all these worlds.

#### 12.

(The Characteristics of the Sixth Day. The Sastras of the Morning and Midday Libations.)

Heaven (Dydus) is the leading deity of the sixth day. The Stoma is the thirty-three-fold, the Saman is Raivatam, Atichhandas the metre. What has the same end (refrain) is a characteristic of the sixth day. [338] The sixth day has the same characteristics as the third, viz. the words, asva, anta, end, repetition, consonance, cohabitation, paryasta (set), three, what has the form of anta; the mentioning of the deity in the last pada, an allusion to that world (heaven). The peculiar characteristics of the sixth day are, the Paruchhepa hymns comprising seven padas, the Narasamsam, the Nabhanedistham, the Raivatam the Atichhandah, and the past tense.

Ayam jâyata manuşo dharîmani (l, 128) is the Ajya Sastra, which is a Paruchhepa hymn, an Atichhandâḥ (a metre exceeding the normal measure) comprising seven padas, which is a characteristic of the sixth day.

The Pra-uga Sastra consists of the following verses, which all are Paruchhepa, and Atichhandah, comprising seven padas: stirnam barhir up no yāhi vitaye (1, 135, 1-3), â vām ratho niyutvân (1, 135, 4-6); suṣumā yatam adribhir (1, 137, 1-3); yuvām stomebhir devayanto (1, 139, 4-6); avar maha (1, 133, 6-7); astu śrāuṣaļ (1, 139, 1); o ṣu no agne śrinuhi tvām ālitô (1, 139, 7); ye devāso divy ekādaša (1, 139, 11); iyam adadād rabhasam (6, 61, 1-3).

Sa pûrvyô mahânâm (8, 52, 1-3) is the beginning of the Marutvatîya Sastra, because mahan is a word in anta (acc. mahántam), and anta, i. e.,

<sup>10</sup> Anuhâya=pristhato gatvâ S.

end, is a characteristic of the sixth day, being the end (the last of the second series of three days). The verses, Traya indrasya Soma (8, 2, 7-9); Indra nediya edihi (Vâl. 5, 5-6); pra nûnam Brahmanaspatir (1, 40, 5-6); Agnir netâ (3, 20, 4); tvam Soma kratubhih (1, 91, 2), pinvanty apô (1, 64, 6); and nakih sudâsô ratham are the extension (âtânah of the Marutvatîya Sastra) and identical with those of the third day.

Yam tvam ratham indra medhasâtaye (1, 129) is a Paruchhepa hymn in the Atichhandâḥ metre, consisting [339] of seven padas. Sa yo vrişât vrişnyebhih (1, 100) is the hymn whose verses have the same refrain (samānodarka). Indra Marutvā iha pāhi (3, 51, 7) is the hymn, which contains an anta, (a participle of present tense form in ant, or its equivalent) in the words (verse 9), tebhiḥ sākam pibatu vritrakhādāḥ; because vritrakhādā (ādô being taken as equivalent to anta) is the anta, and the sixth day is the end (anta). By means of this hymn, which is in the Triṣṭubh metre, the Hotar keeps through its padas which remain firm, the libation in its proper place, preventing it from falling. Ayam ha yena (10, 65, 4-6) is the triplet which serves as a setting, for in its words, svar marutvatā jitam, there is an anta, jita is an anta. These verses are in the Gâyâtrî metre; the Gâyatrîs are the leading metres at the midday libation during these three days. The Nivid is put in the leading metre; thence the Hotar puts the Nivid in the Gâyâtrî metre.

The verses, revatir na sadhamâde (1, 30, 13-15), and revân id (8, 2, 13-15), form the Raivata Pristha (the Raivaita Sâma), which is used on a Brihat day, to which the sixth day belongs. The verse yad vâvâna is the invariable Dhâyyâ. By "tvâm iddhi havâmahê" (6, 46, 1-2) which follows the Dhâyyâ, the Hotar returns all to the womb of the Brihat Sâma; for this is a Brihat day according to its position. Indram id devatâtaya (8, 3,5-6) is the Sâma Pragâtha which has the characteristic of ninrita (has a consonance). Tyam û şu vâjinam is the invariable Târkṣya.

13

[840] (The Remainder of the Nişkevalya Śastra and the Śastras of the Evening Libation.)

Endra yâhy upa nah (1, 130) is the Paruchhepa hymn, in the Atichhandâh metre, comprising seven padas. Pra gha nvasya (2, 15) is the hymn whose several verses have the same refrain. In the hymn abhûr eko

<sup>&</sup>lt;sup>11</sup> This is Marutvân no bhavatv indra ûti.

<sup>&</sup>lt;sup>12</sup> In the present state of the Samhitâ it is incorporated with another one.

<sup>13</sup> This appears to be an error, the form ant is to be sought in marutvatâ.

<sup>&</sup>lt;sup>14</sup> Because in every pada there is the word Indra, the repetition of which resembles the sounding of a bell metal instrument.— Sây.
<sup>18</sup> This is mada indra chakara.

rayipate (6, 31), the words occur (verse 5) ratham âtistha tuvinrimna bhîmam; in it the word sthâ "to stand," marks an end (standing being the end of going) which is a characteristic of the sixth day. By means of this hymn, which is in the Tristubh metre, the Hotar keeps, through its padas which remain firm, the libation in its proper place, preventing it from falling. Upa no haribhih stutam (8, 82, 31-33) is the setting which has the same refrain. It is in the Gâyatrî metre, which is the leading one of the midday libation of the three (latter) days. Therefore the Nivid is to be placed in it. Abhi taym devam Savitâram (Vaj. Samh. 4, 25) is the beginning of the Vaisvadeva Sastra, in the Atichhanda metre. Tat Savitur varenyam (3, 62, 10-11) and dosô agât from the sequel, because gata, i.e., gone, signifies an end, which is a characteristic of the sixth day.

Ud u şya devah savitâ savâya (2, 38) is the (Nivid) hymn for Savitar; the words therein, śaśvattamam tadapa vahnir asthât, contain an anta, for şthita, i.e., standing is an anta.

Katarâ pûrvâ (1, 185, 1) is the (Nivid) hymn for Dyâvâprithivî, whose verses have the same refrain. 16

Kim u śresthah kim yavisthô (1, 161) and upa no vâjâ adhvaram ribhukṣa (4, 37) form the Arbhavam [341] Narâsam̄sam hymns, in which the 'term " three " occurs, being a characteristic of the third day.

The two hymns Idam itthå råudram (10, 61), and ye yajñena dakşinayâ samaktå (10, 62) form the Vaiśvadeva (Nâbhânediştha) hymns.

## 14.

(The Story of Nabhanedistha, the son of Manu.)

He recites the Nåbhånedistham. Nåbhånedistha was a son of Manu, who was given to the sacred study (after his investiture in the house of his Guru); <sup>17</sup> his brothers deprived him of his share in the paternal property. He went (to them) and said, "What portion is left to me?" They answered, "Go to the adjudicator <sup>18</sup> and arbitrator." By "adjudicator and arbitrator" they meant their father. He went to his father and said, "They have divided the property including my share among themselves." The father answered, "My dear son, do not mind that. There are the Angirasah just engaged in holding their sacrificial session (Sattra) for going to heaven. As often as they commence the ceremonies of the sixth day, they are puzzled (frustrated in their design). Let them recite on the sixth day those two hymns (abovementioned, Rigveda 10, 61-62), then they will give thee the sum of a thousand which is contributed by all the,

18 Nistâva

<sup>1</sup>º This is dydvd rakşatam prithivi no abhvat.

This is the meaning of the term brahmachuryam vasantam.

sacrificers who participate in the sacrificial session, 19 when they go to heaven." He said, "Well, let it be so." He then went to them, saying, "Receive me, the son of Manu, among you, O ye wise!" They said, "What dost thou wish, that thou speakest thus?" He answered. [342] "I will show you how to perform the sixth day, then give me the reward for the sacrificial session of a thousand (cows or other valuables), when you go up to heaven." They said, "Well, let it be so." He made them recite on the sixth day those two hymns; then they became aware of the Yajña (the sacrifice regarded as a person, leading to heaven), and of the heaven-world. Therefore the Hotar recites those two hymns on the sixth day, in order that the sacrificer might become aware of the sacrifice, and to have subsequently pointed out the heaven-world. When they were going up, they said, "This thousand, O Brâhmana, belongs to thee." When he was putting all together (the thousand pieces), a man clothed in a blackish (dirty) dress 20 alighted and approaching him, said, "This is mine; I have left it here." He answered, "The Angirasah have given it to me." The man said "Then it belongs to either of us, thy father may decide." He went to his father. He asked him, "Have they not, my dear son, given you (the reward)?" He said, "They have given me; but a man clothed in a blackish dress alighted, and approaching me said, 'This is mine, I have left it here.' So saying, he took it." The father said, "It is his, my dear son! but he will give it to thee." He went back to him, and said, "Sir, this belongs only to you; so says my father." He said, "I give it to thee, because you have spoken the truth, (i.e., acknowledged that it is my property)." Therefore a man who is learned must speak only the truth. This is the mantra of "the thousand gifts," the Nâbhânedistha hymn. Upon that man who has this knowledge, a thousand gifts shower, and he gets a glimpse of heaven by means of the sixth day.

15.

[848] On the auxiliary Śastras at the Evening Libation, Nabhanedistha, Valakhilya, the Sukirti Hymn, Vrisakapi, and Evayamarut. The Agnimāruta Śastra of the Sixth Day. (See 6, 27-30.)

The Hotar ought to repeat those Sastras which are called the accompaniments (of the others on the sixth day), viz., the Nabhanedistham, Valakhilya, Vrisakapi and Evayamaruta only as auxiliaries (to the Vaisvadeva-Sastra). If the Hotar foregoes only one of them,

<sup>&</sup>quot;This is the translation, of sattra-parivesanam.

Sây. says that according to another Śâkhâ, this man is Rudra, the master of cattle.

(these additional Sastras), the sacrificer will lose something. If he foregoes the Nabhanedistham, then the sacrificer will lose his semen; if he foregoes the Vâlakhilyâs, then the sacrificer will lose his breath; if he foregoes the Vrisakapi, the sacrificer will lose his soul; and if he foregoes the Evayamarutam, then he will turn the sacrificer out of his divine and human position. By means of the Nabhanedistham, he (the priest) poured the semen into the sacrificer; by means of the . Vâlakhilyâ verses, he transformed them (to make an embryo). By means of the hymn 21 by Sukirti, the son of Kaksivat, he made the womb set forth the child, because therein (in the first verse is said), "Let us rejoice in thy shelter, Indra! (just as people find pleasure in a large commodious room)." Thence the child (garbha), though being larger, does not damage the womb which is (much) smaller. If the womb is prepared by (this) sacred hymn (Brahma, the Sukîrti hymn), then the Hotar imparts to the sarcificer the faculty of walking by means of the Evayâmaruta hymn (5, 87). If he has done all required for making the sacrificer walk, then he walks (he has obtained the faculty of walking).

Ahaścha krisnam ahar arjunam (6, 9, 1-33) is the beginning of the Agnimâruta Sastra, because ahas [344] is a repetition, and a consonance, which is a characteristic of the sixth day. Madhvo vo nâma mārutam yajatrā (7, 57) is the Maruta hymn. Here is the plural (because the Marutas are many) to be urged; because the plural is an anta, and this is a characteristic of the sixth day.

Jâtavedase sunavâma (1, 99, 1), is the invariable Jâtavedâs verse. Sa pratnathâ sahasâ (1, 96, 1) is the (Nivid) hymn for Jâtavedâs, whose verses have the same refrain, which is a characteristic of the sixth day.

The priest, apprehending the anta, i. e., ends of the sacrifice, might fall down, keeps them up by repeating twice the word dhârayan, i. e., they may hold, just as one ties and unties successively the ends of a cord, or just as one (a tanner) is driving in the end of a (wetted) skin a peg, in order to keep it (expanded). It is done to keep the sacrifice uninterrupted. Those who have such a knowledge have the three days continuous and unbroken (undisturbed).

<sup>2:</sup> Apa prácha Indra (10, 131).

<sup>22</sup> It is in the last pada of all verses of this hymn.

<sup>23</sup> In order to make of them a large ring.

# THIRD CHAPTER.

(The Characteristics and Sastras of the Seventh and Eighth Days.)
16.

(The Characteristics of the Seventh Day. The Sastras of the Morning and Midday Libation.)

The terms â and pra are the characteristics of the seventh day. The seventh day is just like the first, yukta, ratha, âśu, piba, the deity mentioned in the first pada, the allusion to this world (earth,) jâta, anirukta, karisyat (future), these are the characteristics of the seventh day.

[345] Samudrâd ûrmim (10, 123, 2) is the Ajya hymn. Here is something hidden (aniruktam, i. e., not explicitly stated) which is a characteristic of the seventh day. In the sea (Samudra) is Vâch; because neither the sea becomes (ever) extinct, nor Vâch. Thence this (hymn) is the Ajya (Sastra) of the seventh day. From the Yajña (sacrifice) only, the Hotar thus extends the sacrifice, and thus they recover Vâch again (to continue the sacrifice). The Stomas are at an end, the meters are at an end on the sixth day. Just as (at the Darsapûrnamâsa Işti) they cause to drip upon the pieces of sacrificial food drops of melted butter (âjya), in order to make them hot again for recovering its essence already gone; in the same way, they recover the Stomas and meters for regaining (the essence of) the sacrifice again by this Ajya Sastra of the seventh day. It is in the Tristubh metre; because this is the metre at the morning libation during the (last) three days.

The Pra-uga Sastra consists of the following mantras: â vâyo bhûşa (7, 92, 1), prayābhir yâsi (7, 92, 3) â no niyudbhih śatinîr (7, 92, 5), pra sotâ jiro adhvareşv asthât (7, 92, 2), ye vâyava indra mâda nâsa (7, 92, 4), yâ vâm ŝatam (7, 91, 6), pra yad vam Mitrâvarunâ (6, 67, 9-11), â gomatâ nâsatyâ (7, 72, 1-3), â no deva ŝavasâ (7, 30, 1-3) pra vo yajñeşu (7, 43, 1-3), pra kṣodasâ dhâyasâ (7, 95, 1-3). In these verses there are the characteristics of the [346] seventh day, â and pra, contained. They are in the Triṣṭubh metre, because this is the metre at the morning libation during the (last) three days.

<sup>&#</sup>x27;With the sixth day, the sacrifice is finished. Vach is done up; but the priest commences now developing the Yajña again. This can be done only by starting from the Yajña itself (without any other help), and recovering the Vach in the form of this allusion.

<sup>&</sup>lt;sup>2</sup> All this is implied in the expression pratyabhighârayan.

<sup>\*</sup>These six verses form two triplets; they all are so called ekapátinîs, and constitute the two triplets for Vâyu and Indra respectively, which are always required at the Pra-uga Sastra.

A två ratham yathotaya, (8, 57, 1-2) idam vaso sutam andah (8, 2, 1-2), Indra nediya ed ihi (Val. 5, 5-6), praitu Brahmanaspatīr (1, 40, 3-4), Agnir netā (3, 20, 4), tvam soma kratubhih (1, 91, 2), pinvanty apah (1, 64, 6), pra va indrāya brihate (8, 78, 3), are the extension (of the Marutvatîya Sastra) of the seventh day, identical with that of the first.

In the hymn, Kayâ subhâ savayasah (1, 165) (9th verse), in the words na jâyamâno nasate, na jâta the term jâta occurs, which is one of the characteristics of the seventh day. This is the Kayâsubhîya hymn which effects unanimity (among people) and prolongs life. By means of it Indra, Agastya, and the Maruts became (unanimous). By reciting the Kayâsubhîyam hymn, the Hotar produces unanimity. But it bears upon the prolongation of life also. Who desires that, may have repeated the Kayâsubhîyam. It is in the Tristubh metre. By means of its pada which remains firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

The hymn, tyam su mesam mahayâ (1, 52) contains (in the second pada of the first verse) the words atyam na vâjam havanasyadamratham, the term ratha, i.e., carriage, being a characteristic of the seventh day. It is in the Jagatî metre, for the Jagatîs are the leading metres at the midday libation of these three last days. The Nivid is placed in that metre which is the leading; thence one places (here) the Nivid in the Jagatîs.

The hymns representing cohabitation are now repeated; they are in the Tristubh and Jagati metres. Because eattle is represented by cohabitation and [347] the Chandomâs\* are cattle and calculated for obtaining cattle. Tvâm iddhi havâmahs, and tvam hy chi [348] cherave (8, 50, 1-2) form the Brihat Pristha on the seventh day. The same Pristhas take place as on the sixth day. The Vairûpam (Sâma) belongs

The Chandomâh are three peculair Stemas, which are required on the three last days of Navarâtra, or the seventh, eighth, and ninth days of the Dvâdasâha and the name of these three days themselves. They are minutely described in the Tândya Brâhmanam 3, 8-13. These Stemas are, the twenty-four-fold (chaturviméa), the forty-four-fold (chatus-chaturiméa), and the forty-eight-fold (aştâchaturiméa). The verses required for chanting the Chandomâh on the three last days of Navarâtra are (according to the Udgâtri prayoga of the Dvâdasâha) all put tegether in the second part of the Sâmavedârchikam, commencing with the second Ardha of the fourth Prapâthaka (pra kâvyam uŝaneva), and ending with the fifth Prapâthaka (with the verse Yunkşvâ hi keŝinâ hari). The order is, on the seventh day, all Sâma verses are put in the twenty-four-fold Stema, on the eighth all are chanted according to the forty-four-fold Stema in three varieties, on the ninth all are put in the forty-eight-fold Stema, of which there are two varieties enumerated. There is here no change of the Stemas according to the libations, as it is in the Agnistema and the cognate sacrifices. That Stema, in which the first Stetrama

to the Rathantaram; the Vairājam to the Brihat; the Sākvaram to the Rathantaram, and the Raivatam to the Brihat. Therefore (because the Raivatam representing the Brihat was chanted on the sixth day) the Brihat Pristha takes place (on the seventh day); for they fasten through that Brihat (of the sixth day), the Brihat (of the seventh day) to prevent the cutting off of the Stomas; for, if the Rathantaram (which is opposed to the Brihat) is used, then the union (of the sixth and seventh days) is destroyed. Therefore only the Brihat is to be used (on the seventh day.)

Yad våvåna is the immovable Dhâyyâ. By the subsequent recital of the Rathantaram abhi två såra nonumah, the Hotar brings all back to the womb; for this is a Rathantara day according to its position. Pibå sutasya rasinah (8, 3, 1-2) is the Sâma Pragâtha, which has piba, one of the characteristics of the seventh day. Tyam û şu våjinam is the invariable Târksya.

17

(The Remainder of the Niskevalya Śastra. The Śastras of the Evening Libation.)

\* Indrasya nu vîryâni (1, 32) is a hymn which has the characteristic word pra of the seventh day. It is [349] in the Tristubh metre. By

(the Bahis-pavamāna) is chanted, remains in force for the whole day. The Bahis-pavamānas of all three days, generally contain as many verses as the Stoma has members. So, for instance, the Bahis-pavamāna of the seventh day consists of 24 verses (Sāmaveda ii. 465-88), for the twenty-four-fold Stoma is reigning during this day; the Bahis-pavamāna of the eighth day consists of forty-four verses (Sāmaveda ii. 524-67), for the Stoma reigning during this day is the forty-four-fold, &c. The four Sāmans which follow the Bahis-pavamāna Stotras at the midday libation, are called ajyāni, the four which follow the Pavamāna Stotras at the midday libation, go by the name of Pristhāni, and the four which follow the Arbhava-pavamāna Stotra at the evening libation are called ukthāni. Now the ājyāni, pristhāni and ukthāni generally consist either of three or even only two verses. If they consist of only two verses, they are to be made three, just as is the case with the Rathantara, Nāudhasa, and Kāleya Pristha at the Agnistoma. The three verses then are, in three turns, so often to be repeated, as to yield twenty-four, forty-four, or forty-eight. Each turn of the twenty-four-fold Stoma contains, for instance, eight verses, in three divisions, in the following order:—

I. 8-a, 3; b, 4; c, 1: II. 8-a, 1; b, 3; c, 4: III. 8-a, 4; b, 1; c, 3.

In the forty-four-fold Stoma, the repetitions are arranged in the following way :-

I. 15-a, 3; b, 11; c, 1: II. 14-a, 1; b, 3; c, 10: III. 15-a, 11; b, 1; c, 3.

The forty-eight-fold Stoma is as follows:-

1. 16-a, 3; b, 12; c, 1: II. 16-a, 1; b, 3; c, 12: III. 16-a, 12; b, 1; c, 3.

The forty-eight-fold Stoma is the last of the Stomas; thence it is called anta. The Chandoman are said to have the animal form. According to the Tardya Brahm. (3, 8), the animals have eight hoofs, thence are eight verses required in each turn when the twenty-four-fold Stoma is made; or, they are said (3, 12) to consist of sixteen pieces; thence are sixteen verses in each turn required when the forty-eight-fold Stoma is made.

means of the pâdas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

Abhi tyam meşam puruhûtam (1, 51, 1) is a hymn in which pra is replaced by abhi, forming a characteristic of the seventh day. It is in the Jagatî metre, because the Jagatîs are the leading metres at the midday libation. Therefore the Nivid is to be placed in it.

These hymns representing cohabitation are now repeated, which are in the Tristubh and Jagatî metres; because cohabitation represents cattle, and the Chandomâs represent cattle; (this is done) in order to obtain cattle.

Tat savitar vinimahe (5, 82, 1-3), adya no deva Savitar (5, 82, 3-5) are the beginning and sequel of the Vaiśvadeva Sastra in the Rathantara days, on the seventh day. Abhi två deva Savitar (1, 24, 3) is the (Nivid) hymn for Savitar, which contains instead of pra the word abhi, which is identical with pra, a characteristic of the seventh day.

Pretâm yajñasya (2, 41, 19) is the (Nivid) hymn for Dyâvâprithivî, which contains the word pra. Ayam devâya janmana (1, 20) is the (Nivid) hymn for the Ribhus, which contains the word jan, to be born.

He repeats now the verses, consisting of two pâdas, commencing âyâhi ranasâ saha, (10, 172, 1); for man has two feet, and animals have four; animals are represented by the Chandomâs. (This is done) for obtaining cattle. If he repeats these verses which consist of two feet, then he places the sacrificer, who has two legs, among the four-footed cattle.

Abhir agne duvo (1, 14) is the (Nivid) hymn for the Visvedevâh, which has the characteristic â of the seventh day. It is in the Gâyatrî metre; for [350] the third libation is headed by the Gâyatri during these three days.

Viśvanaro ajtjanat is the beginning of the Agnimâruta Sastra, which contains the word jan, to be born. Pra yad vas tristubham (8, 7) is the (Nivid) hymn for the Marutas, which has the word pra. Jatavedase sunavama (1, 99, 1) is the invariable Jatavedas verse. Datam vo viśvavedasam (4, 8) is the (Nivid) hymn for Jatavedas, where the name (Jatavedas) is not explicitly mentioned (only hinted at). All these are in the Gâyatrî metre; for the third libation on these three days is headed by the Gâyatrî.

<sup>&#</sup>x27; He makes him obtain them.

18.

(The Characteristics of the Eighth day. The Sastras of the Morning and Midday Libations.)

Neither the words & nor pra, but what is "standing" is the characteristic of the eighth day; because the eighth is identical with the second. The characteristics are, & rdhva, prati, antar, vrisan, vridhan, the mentioning of the deity in the middle pada, an allusion to the airy region, twice the name Agni (in the same pada), the words mahad, vihata punar, the present tense.

Agnim vo devam agnibhih (7, 3) is the Ajya of the eighth day; bacause it contains twice the word agni. It is in the Tristubh metre; for the Tristubh is the leading metre at the morning libation during these three days. The Pra-uga Sastra is composed of the following verses: Kuvid anga namasâ (7, 91, 1,) pîvo annân (7, 91, 3,) uchhan uṣasaḥ (7, 90, 4, uṣantâ dâtâ (7, 91, 2,) yâvat taras (7, 91, 4-5,) prati vâm sâra udite (7, 65, 1-3,) dhenuh pratnasya (3, 58, 1-3), Brahmâna indropa (7, 28, 1-3,) ûrdhvo agnih sumatim (7, 39, 1-3) uta syâ nah sarasvatî (7, 95, 4-6). In these verses are the characteristics [851] prati, antar, vihûta, urdhvai contained; they are in the Tristubh metre, which is the leading metre at the morning libation on these three days.

The extension (of the Marutvatiya Sastra) consists of the following verses: Viśvânarasya vaspatim (8, 57, 4), Indra it Somapâ ekah (8, 2, 4), Indra nedîya ed ihi (Vâl. 5, 5-6), uttiştha Brahmanspate (1, 40, 1-2), agnir netâ tvam Soma kratubhih, pinvanty apo, brihad indrâya gâyata. This Sastra is identical with that of the second day.

Now follow the Mahadvat hymns, i. e., such ones as contain the word mahat, great. (These are) samsâ mahâm (3, 49), mahaschit tvam (1, 169), pibâ somam abhi yam (6, 17), in the words ârvam gavyam mahi, mahâm îndro nrivat (6, 19). This hymn is in the Tristubh metre; by means of its pâdas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

Tam asya dyâvâ prithivî (10, 113) is a mahadvat hymn also; for, in the second pâda of the first verse, the word mahîmâno occurs. It is in the Jagatî metre. The Jagatîs are the leading metres at the midday libation during the three last days (above-mentioned). Thence the Nivid is placed in it. These hymns represent cohabitation; they are in the Tristubh and Jagatî metres, for cattle is represented by cohabitation, and, for obtaining cattle, the mahadvat hymns are repeated. The air is mahad; in order to obtain the airy region, five hymns (there are five, four in Tristing)

tubh, and one in Jagatt) are required. For the Pankti metre comprises five padas, the sacrifice belongs to this metre, cattle belong to it; cattle is represented by the Chandomas.

Abhi två sûra nonumah, and abhi två pûrvapîtaye form the Rathantaram Pristham of the eighth day. Yad vûvâna is the invariable Dhâyyâ. By tvôm iddhi havâmahe all is brought back to the womb; [852] for this day is a Bârhata day according to its position. Ubhayam srinavacheha (8, 50, 1-2) is the Sâma Pragâtha; the meaning of ubhayam i. e., both, in it is, what is to-day and what was yesterday. This is a characteristic of the eighth day, which is a Brihat day. Tyam û şu vâjinam is the invariable Târkṣya.

#### 19.

(The Mahadvat Hymns of the Niskevalya Śastra. The Śastras of the Evening Libation.)

The five Mahadvat hymns are, apûrvyâ purutamâni (6, 32), tâm su te kêrtim (10, 54), tvam mahân Indra yo ha (1, 63), tvam mahân indra tubhyam (4, 17). These (four) hymns are in the Tristubh metre; by means of its pâdas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down. The fifth is in the Jagatî metre, viz., divaschid asya varimâ (1, 55), which contains in the words, indram na mahnâ, the term mahat, great. For obtaining cattle these Mahadvat hymns are repeated. The air is mahat, and for obtaining the airy region two times five hymns must be repeated. Because a Pankti (a collection of five hymns) has five feet, the Yajña consists of five parts, cattle consist of five parts. Twice five makes ten; this decade is Virât, Virât is food, cattle are food, the Chandomâs are cattle.

Viśvo devasya netus (5, 50, 1), tat savitur varenyam å vis vedevam saptatim (5, 82, 7-8), are the beginning and sequel of the Vaisvadeva Sastra. Hiranyapánim ûtaye (1, 22, 5-7), which contains the word ûrdhva, is the (Nivid) hymn for Savitar. Mahi dyûnh prithivî chana (1, 22, 13-15) is the (Nivid) hymn for Dyûvûprithivî, which contains the word mahat. Yuvûnû [353] pitarû punar (1, 20, 4-8) is the (Nivid) hymn for the Ribhus, which has the characteristic word "punah."

Imâ nu kam bhuvanâ (10, 157) is the hymn which contains only verses of two feet. For man has two feet, whilst the animals have four, and by

 $<sup>^\</sup>circ$  Sdy —The five Mahadvat hymns of the Marutvatîya, and the five of the Nişkevalya Sastras are to be understood.

<sup>&#</sup>x27; It contains five verses, which are called Dvipada Tristubh. (Say, in his Commentary on the Samhita.)

means of this hymn he places the two-footed sacrificer among the four-footed cattle. Devânâm id avo mahad (8, 72, 1) is the (Nivid) hymn for the Visvedevâs, which contains the term mahat. These verses are in the Gâyatrî metre (except the Dvipâds), because the Gâyatrî is the leading metre at the evening libation during these three (last) days.

By ritavanam vaisvanaram (Asv. Sr. S. 8, 10), commences the Agnimaruta Sastra; because in the word agnir vaisvanaro mahon, there is the word mahat contained. Krilam vah sardho marutam (1, 37) is the (Nivid) hymn for the Marutas; because it contains (in the fifth verse) the word vavridhe, which is a characteristic of the eighth day.

Jâtavedase sunavâma is the invariable Jâtavedâs verse. Agne mrila mahân asi (4, 9) is the (Nivid) hymn for Jâtavedâs; it contains the characteristic term mahad. All these verses are in the Gâyatrî mêtre, which is the (leading) metre at the evening libation during these three (last) days.

## FOURTH CHAPTER.

(The Ninth and Tenth Days of the Dvådasåha. Conclusion of this Sacrifice.)

## 20.

(The Characteristics of the Ninth Day. The Sastras of the Morning and Midday Libations.)

What has the same refrain, is a characteristic of the ninth day. This day has the same characteristics as [354] the third, viz., aśva, anta, punarâ-vritam, punarninrittam, rata, paryasta, the number three, antarûpa, the mentioning of the deity in the last pada, an allusion to that world, śuchi splendour, satya truth, kṣeti to reside, gata gone, oka house, the past tense.

Aganma mahā namašā (7,12, 1) is the Ajya hymn of the ninth day, because it contains the word "gone" (in aganma, we went), it is in the Tristubh metre.

The Pra-uga Sastra consists of the following verses: pra viryâ (7, 90, 1), te te satyena manasâ (7, 90, 5), divi kṣayanta (7, 64, 1), â viṣva vârâ (7, 70, 1-3), ayam soma indra tubhyam sunva (7, 29, 1-3), pra Brâhmano (7, 42, 1-3), Sarasvatîm devayanto (10, 17, 7-9), â no divo brihatah (5, 43, 11-13), Sarasvaty abhi no (6, 61, 14-16). These verses have the characteristics, śuchi i.e., splendour; satya, i.e., truth; kṣeti, i.e., residence; gate, i.e., gone; oka, i.e., house. They are in the Triṣṭubh metre, which is the (leading) metre at the morning libation, during the three (last) days.

The extension (of the Marutvatiya Sastra) is the same as on the third day. The five hymns representing cohabitation which contain the characteristics of this day, and represent cattle, are, Indra svâhâ pibatu (3, 50); sváhâ here is an anta; gâyat sâma nabhanyam (1, 173), which contains an anta in the word svar; tiṣṭhâ hari ratha (335), which contains an anta in sthâ, to stand; ima u tvâ purutam asya (6, 21), which contains an anta These four are in the Tristubh metre. The fifth is in the in rathestha. Jagatî metre, pra mandine pitumat (1, 101), whose verses have the same refrain. The Jagatis being the leading metre on the three (last) days, the Nivid is to be put in them. These hymns in the Tristubh and Jagati metres are repeated as (representing) cohabitation. For cattle is cohabitation; the Chandomâs are [355] cattle. (This is done) for obtaining cattle. Five (such) hymns are repeated. For the Pankti consists of five padas; the sacrifice has the nature of the Pankti, and so have cattle (also); the Chandomâh are cattle; (this is done) for obtaining cattle.

Tvâm iddhi havâmahe and tvâm hychicherave, form the Brihat Pristha. Yad vâvâna is the invariable Dâyyâ. By abhi tvâ śûra nonumo all is brought to the womb, because the ninth day is a Rathantara day according to its position. Indra tridhâtu śaranam (6, 46, 9-10) is the Sâma Pragâtha containing the characteristic "three." (The Târkṣya just as on the other days.)

### 21.

(The Remainder of the Nişkevalya Śastra. The Śastras of the Evening Libation.)

There are five other pair-hymns enumerated, the four first are in the Tristubh, the fifth in the Jagati metre. These are, sain cha tve jagmur (6, 34), which contains the word "gone;" kadā bhuvan (6, 35) which contains the word "kṣi" to reside, (in kṣayani), which is an antarāpa, "he resides as it were, gone to an end (having gained his object)," ā satyo yātu (4, 16) which contains satya truth, tat ta indriyam paramam (1, 103), which contains an anta in the word "paramam," i. e., highest. Aham bhuvam (10, 48, 1), which contains an anta in jayāmi, I conquer.

The commencement and sequel of the Vaisvadeva Sastra is, tat Savitur vrinimahe, and adyâ no deva Savitar. (The Nivid) hymn for Savitar is doşo âgât (?). The (Nivid) hymn for Dyâvâprithivî is, pravâm mahi dyavî abhî (4, 56, 5-7).

[356] Indra ise dadâtu nah (8, 82, 34), te no ratnâni (1, 20, 7-8) form the (Nivid) hymn for the Ribhus, the words trir â saptâni (1, 20, 7) contain

<sup>&#</sup>x27; For the sentences here omitted in the translation (they are only repetitions) see 5, 19.

the characteristic "three." Babhrur eko vişunah (8, 29) is the Dvipadâ. By repeating a Dvipâd, the Hotar puts the two-legged sacrificer among the four-legged animals. Ye trimsati trayas para (8, 28) is the (Nivid) hymn for the viśvedevâh, because it contains the term "three." Vaiśvânaro na âtaye (Aśv Sr. S. 8, 11) is the Pratipad of the Agnimâruta Śastra; it contains the term parâvatah, which is an anta.

Maruto [yasya hi kṣaya (1, 86) is the (Nivid) hymn for the Marutas. It contains the term kṣi, to reside, which is an antarûpam; for one resides, as it were, after having gone to a (certain) object.

The (Nivid) hymn for Jâtavedâs is, prâgnaye vâcham traya (10, 187) (each verse of which ends with) sa nah pârşad ati dvişah, i.e., may he (Agni) overcome our enemies, and bring (safely our ceremonies) to a conclusion. He repeats this refrain twice. For in this Navarâtra sacrifice (which is lasting for nine days), there are so many ceremonies, that the committal of a mistake is unavoidable. In order to make good (any such mistake, the pâda mentioned must be repeated twice). By doing so, the Hotar makes them (the priests and sacrificers) free from all guilt. These verses are in the Gâyatrî metre; for the Gâyatrî is the (leading) metre at the evening libation during the three (last) days-

## 22.

(To What the Different Parts of the Dvâdasâha are to be likened. The Tenth Day.)

The six Pristha days (the six first in the Dvådasåha) represent the mouth; the Chandomåh days, from the seventh to the ninth, are then what is [357] in the mouth, as tongue, palate, and teeth; but that by which one produces articulate sounds of speech, or by which one distinguishes the sweet and not sweet, this is the tenth day. Or the six Pristha days are comparable to the nostrils, and what is between them, to the Chandomåh days; but that by which one discerns the different smells, this is the tenth day. Or the six Pristha days are comprable to the eye; the Chandomåh are then the black in the eye, and the tenth day then is the pupil of the eye, by which one sees. Or the six Pristha days are comparable to the ear; while the Chandomåh represent what is in the ear; but by what one hears, that is the tenth day.

The tenth day is happiness; those who enter on the tenth day, enter on happiness, therefore silence must be kept during the tenth day; for "we shall not be speak the (goddess of) fortune," because a happy thing is not to be spoken to.

Now the priests walk, clean themselves, and proceed to the place of the sacrificer's wife (patniśâlâ). That one of the priests, who should know this invocation offering (âhuti), shall say:

"Hold one another;" then he shall offer the oblation by repeating the mantra, "here be thou happy, here be ye happy, here may be a hold, here may be a hold for all that is yours; 4 may Agni carry it (the sacrifice) up! Svâhâ! 5 may he take it up!"

When he says, "be happy here," then he makes happy (joyful) all those (sacrificers) who are in this [358] world. When he says, "enjoy yourselves," then he makes joyful their offspring in these worlds. When he says, "here may be a hold, a hold for all that is yours," then he provides the sacrificers with children, and speech (the power of speech). By the words "may Agni carry it up" (vát), the Rathantaram Sâman is to be understood, and by "Svâhâ! may he carry it up!" the Brihat Sâman is meant. For the Rathantaram and Brihat Sâman are the cohabitation of the gods; by means of this cohabitation of the gods generation is produced. (This is done) for production. He who has this knowledge, obtains children and cattle.

Now they all go and make ablution and proceed to the place of the Agnîdhra. That one who knows the invocation offering (âhutî) shall say "hold now one another," then he should bring the offering and recite, "he who produced besides us this ground (our) mother, he, the preserver who feeds (us), may preserve in us wealth, vigour, health, and strength, Svâhâ!" Who knowing this, recites this formula, gains for himself, as well as for the sacrificers, wealth, vigour, health, and strength.

## 23.

(The Chanting and Repeating of the Serpent Mantra. The Chaturhotri Mantra. Its effect. Who Ought to Repeat it.)

All the other priests (except the Udgatris) go from thence (the Agnidhriya fire) and proceed to the Sadas (a place in the south-east of the Utta-

<sup>&</sup>lt;sup>2</sup> This is a very common superstition spread in Europe; not to speak, for instance, on finding some treasure in the earth. Sây, explains avavad by "to blame;" but this is not required, and is not good sense.

<sup>&</sup>lt;sup>3</sup> To make Homa,

<sup>&#</sup>x27;All that you have, all your possessions may be upheld and remain in the same presperous state.

<sup>\*</sup>The formula Svaha is personified, and taken as a deity.

râvedi) all walking each in his own way, in this or that direction. But the Udgâtris walk together. They chant the verses (seen) by the Queen of the Serpents (Sarpa-râjñî); because the earth (iyam) is the Queen of the Serpents, for she is the queen of all that [359] moves (sarpat). She was in the beginning without hair, as it were (without trees, bushes, &c.) She then saw this mantra, which commences, áyam gâuh prisnir akramît (10, 189). In consequence of it, she obtained a motley appearance, she became variegated (being able to produce) any form she might like (such as) herbs, trees, and all (other) forms. Therefore the man who has such a knowledge obtains the faculty of assuming any form he might choose.

The three Udgâtris, Prastotar Udgâtar, and Pratihartar, repeat their respective parts in their mind (i. e. they do not utter words), but the Hotar repeats (aloud) with his voice; for Vâch (speech) and Manas (mind) are the cohabitation of the gods. By means of this cohabitation of the gods, he who has such a knowledge, obtains children and cattle.

The Hotar now sets forth the Chaturhotri mantras; he repeats them as the Śastra accompanying the Stotram (the chanting of the verses just mentioned) by the Udgâtris. The sacrificial name of the deities in the Chaturhotris was concealed. Therefore the Hotar now sets forth these names, and makes public the appropriate sacrificial name of the deities, and brings what has become public, to the public. He who has this knowledge, becomes public (i.e., celebrated).

A Brahman who, after having completed his Vedic studies, should not attain to any fame, should go to a forest, string together the stalks of Dharba grass, with their ends standing upwards, and sitting on the right side of another Brahman, repeat with a loud voice, the Chaturhotri mantras. (Should he do so, he would attain to fame).

# 24.

([360] When and How the Priests Break their Silence on the Tenth Day.)

All touch now the branch of an Udumbara tree (which is at the sacrificial compound behind the seat of the Udgâtar) with their hands, thinking "I touch focd and juice;" for the Udumbara tree represents juice, and food. At the time that the gods distributed (for the earth)

<sup>\*</sup>This is generally done before the singing of a mantra by the Udgâtar; but the Udgâtar not being allowed at this occasion to utter words, his office is taken by the Hotar.

<sup>\*</sup> The sap of the Udumbara tree is to be understood. It grew out of the food scattered by the gods on the earth.—Sdy. compare 7, 32.

food and juice, the Udumbara trees grew up; therefore it brings forth every year three times ripe fruits. If they take the Udumbara branches in their hands, they then take food and juice. They suppress speech, for the sacrifice is speech; in suppressing the sacrifice (by abstaining from it) they suppress the day; for the day is the heaven-world, and (consequently) they subdue the heaven-world. No speech is allowed during the day; if they would speak during the day, they would hand over the day to the enemy; if they would speak during the night, they would hand over the night to the enemy. Only at the time when the sun has half set, they should speak; for then they leave but this much space (as is between the conjunction of day and night) to the enemy. Or they should speak (only) after the sun has completely set. By doing so, they make their enemy and adversary share in the darkness. Walking round the Ahavaniya fire, they then speak; for the Ahavaniya fire is the sacrifice, and the heaven-world; for by means of the sacrifice, which is the gate of the heaven-world, they go to the heaven-world. By the words, "if we have failed, by omission, or improper application, or by excess, of [361] what is required, all that may go (be taken away) to (our) father, who is Prajapati," they recommence speaking. For all creatures are born after Prajâpati (he being their creator). Prajâpati, therefore, is the shelter from (the evil consequences of) what is deficient, or in excess (in his creatures); and thence these two faults do no harm to the sacrificers. Therefore all that is deficient or in excess with them who have this knowledge, enters Prajapati. Thence they should commence speaking by (repeating) this (mantra).

# 25.

(The Chaturhotri Mantras. The Bodies of Prajapati. The Brahmodyam. The Sacrificers take their Seats in Heaven.)

When the Hotar is about to repeat the Chaturhotri mantra, he cries, "Adhvaryu!" This is the proper form of âhâva (at this occasion, and not śomsâvôm). The Adhvaryu then responds, "Om, Hotar! tathâ Hotar!" The Hotar (thereupon) repeats (the Chaturhotri mantras), stopping at each of the ten padas!

- (1) Their sacrificial spoon was intelligence!
- (2) Their offering was endowed with intellect!
- (3) Their altar was speech!
- (4) Their Barhis (seat) was thought!
- (5) Their Agni was understanding!
  - 6) Their Agnîdhra was reasoning!

- (7) Their offering (havis) was breath!
- (8) Their Adhvaryu was the Sâman!
- (9) Their Hotar was Vâchaspati!
- (10) Their Maitravaruna (upa-vaktâ) was the mind!
- (11) They (sacrificers) took (with their mind) the Graha!
- (12) O ruler Vâchaspati, O giver, O name!
- (13) Let us put down thy name!
- (14) May'st thou put down our (names); with (our) [362] names go to heaven (announce our arrival in heaven)!
- (15) What success the gods who have Prajapati for their master, gained, the same we shall gain!"s
- The Hotar now reads the *Prajapati tanu* (bodies) mantras, and the *Brahmodyam*.
- (1 & 2) Eater of food, and mistress of food. The eater of food is Agni; the mistress of food is Aditya.
- (3 & 4) The happy and fortunate. By "happy" Soma, and by "fortunate" cattle are meant.
- (5 & 6) The houseless and the dauntless. "Houseless" is Vâyu, who never lives in a house, and "fearless" is Death, for all fear him.
- (7 & 8) The not reached, and not to be reached. "The not reached" is Earth, and "the not to be reached" is Heaven.
- (9 & 10) The unconquerable, and the not to be stopped. "The unconquerable" is Agni, and "the not to be stopped" is Aditya (sun).
- (11 & 12) Who has no first (material) cause (aparva), nor is liable to destruction. "Who has no first (material) cause" is the mind (manas) and "what is not liable to destruction" is the year.

These twelve bodies of Prajapati make up the whole Prajapati. On the tenth day, one reaches the whole Prajapati.

They now repeat the Brahmodyam. "Agni is [363] the house-father; thus say some, for he is the master (house-father) of the world (earth). "Vâyu is the house-father, thus say others; for he is the ruler of the airy region. That one (Âditya, the sun) is the house-father; for he burns

<sup>8.</sup> Heaven-world. The gods ascended to heaven by sacrifice. The same is the object of the sacrificers. This is the *Graha mantra*, recited by the Hotar. Now follow the Prajapati tanu mantras, and the Brahmodyam. There are twelve Prajapati tanu mantras; they are repeated by pairs, every time two.

<sup>9.</sup> That is, what Brahmans ought to repeat. It begins with the words, Agnir grihapatih, and ends with aratsma. This Brahmodyam is no proper mantra, but a kind of Brahmanam, or theological exposition. However, the whole is repeated by the Hotar as a mantra. See the whole of it also in the Asy, Sr. S. 8, 13.

"(with his rays). The Ritus are the houses. He who knows what god is their (the Ritu's) house-father, becomes their house-father, and succeeds. Such sacrificers are successful (they become masters the m-selves). House-father (master) becomes he who knows the god who destroys the evil consequences of sin (Aditya, the sun). This house-father destroys the evil consequences of sin and becomes (sole) master. These sacrificers destroy the evil consequences of their sin (and say), O Adhvaryu! we have succeeded, we have succeeded."

## FIFTH CHAPTER.

(The Agnihotram. On the Duties of the Brahmâ Priest).

26.

(The Agnihotram.¹ When the Sacrificer has to Order his Priest to Bring Fire to the Ahavanîya. The Sixteen Parts of the Agnihotram.)

The Agnihotrî says to his Adhvaryu, "Take from" (here the Gârhapatya fire) the Ahavanîya fire." Thus he says at evening; for what good he was doing during the day, all that is taken away (together with [864] the fire and brought) eastwards and put in safety. If he says at morning time, "Take from (here) the Ahavanîya," then he takes with him all the good he was doing during the night (brings it) eastwards and puts it in safety. The Ahavanîya fire is the sacrifice (sacrificial fire); the Ahavanîya is the heaven-world. He who has this knowledge, places the heaven-world (the real heaven) in the heaven-world, which (is represented by) the sacrifice alone. Who knows the Agnihotram which belongs to all gods, which consists of sixteen parts, and is placed among cattle, is successful by means of it.

What in it (the offering of which the Agnihotram consists) is of the cow (such as milk) belongs to Rudra. What is joined to the calf, belongs to Vâyu. What is being milked, belongs to the Asvins. What has been milked, belongs to Soma. What is put on the fire to boil, belongs to Varuṇa. What bubbles up (in boiling) belongs to Pûşan. What is dripping down, belongs to the Maruts. What has bubbles, belongs to Viśvedevas. The cream (of the milk) gathered, belongs to Mitra. What

The Agnihotram is a burnt offering of fresh milk, brought every day, twice during the whole term of life. Before a Brahman can take upon himself to bring the Agnihotram, he has to establish the three sacred fires, Garhapatya, Dakṣiṇa and Ahavaniya. This ceremony is called Agnyâdhâna. The performers of these daily oblations are called "Agnihotris". They alone are entitled to bring the Iṣṭis and Soma sacrifices. There are, up to this day, Agnihotris in the Dekkhan, who may be regarded as the true followers of the acient Vedic religion.

falls out (of the pot), belongs to Heaven and Earth. What turns up (in boiling), belongs to Savitar. What is seized (and placed in the vessel), belongs to Viṣṇu. What is placed (on the Vedi) belongs to Brihaspati. The first offering is Agni's, the latter portion is Prajapati's, the offering itself (chief portion) belongs to Indra. This is the Agnihotram, belonging to all gods, which comprises sixteen parts.

## 27.

(How the priest has to make good certain casualties which may happen when the Agnihotram is offered.)

If the cow of an Agnihotrî which is joined to her calf, sits down during the time of being milked, what is the penance for it? He shall repeat over it this [365] mantra. "Why dost thou sit down out of fear? From this grant us safety! Protect all our cattle! Praise to Rudra the giver!" (By repeating the following mantra) he should raise her up. "The divine Aditi (cow) rose, and put long life in the sacrifice, she who provides Indra, Mitra and Varuṇa with their (respective) shares (in the sacrifice)." Or he may hold on her udder and mouth a vessel filled with water and give her (the cow) then to a Brahman. This is another Prâyaschitta (penance).

If the cow of an Agnihotrî, which is joined to her calf, cries during the time of being milked, how is this to be atoned for? If she cries out of hunger, to indicate to the sacrificer what she is in need of, then he shall give her more food in order to appease her. For food is appeasing. The mantra sûyavasâd bhagavatî (1, 164, 40) is to be repeated. This is the Prâyaschitta.

If the cow of an Agnihotrî which is joined to her calf moves during the time of being milked, what is the Prâyaschitta? Should she in moving spill (some milk) then he shall stroke her, and whisper (the following words), "What of the milk might have fallen to the ground to-day, what "might have gone to the herbs, what to the waters,—may this milk be in 'my houses, (my) cow, (my) calves, and in me." He shall then bring a burnt offering with what has remained, if it be sufficient for making the burnt offering (Homa).

Should all in the vessel have been spilt (by the moving of the cow) then he shall call another cow, milk her and bring the burnt offering with that milk, and sacrifice it. It is to be offered alone in faith.

<sup>\*</sup> The cow herself is called Agnihotrî.

<sup>\*</sup> The meaning of the sentence: आत्वेव अद्धायें होत्तव्यं is: this (substitute) is to be offered (completely) even including the śraddhâ. This is the formula: आहं अद्धा जहामि (i.e.) "I offerthis) in faith (as a believing one)."

[366] This is the Prâyaschitta. He who with such a knowledge offers the Agnihotram, has (only) offerings in readiness (which are fit) and has (consequently) all (accepted by the gods).

28

(On the Meaning of the Agnihotram, if Performed in Perfect Faith. It represents Daksina. The Asvina Sastra, Mahavrata, and Agnichayana are hinted at in it.)

That Aditya (the sun) is his (the Agnihotri's) sacrificial post, the earth is his altar, the herbs are his Barhis (seat of grass), the trees are his fuel, the waters his sprinkling vessels, the directions the wooden sticks laid round about (the hearth). If anything belonging to the Agnihotri should be destoryed, or if he should die, or if he should be deprived of it, then he should receive all this in the other world, placed, as it were, on the Barhis (sacrificial litter). And the man who, having this knowledge, performs the Agnihotram, will actually obtain (all this).

He brings as Dakṣiṇâ (donation) both gods and men mutually, and everything (the whole world). By his evening offering he presents men to the gods, and the whole world. For men, if being fast asleep without shelter, as it were, are offered as gifts to the gods. By the morning offering he presents the gods as gifts to men, and the whole world. The gods, after having understood the intention (of men that the gods should serve them) make efforts (to do it), saying "I will do it, I will go." What world a man, who has presented all this property to the gods, might gain, the same world gains he who, with this knowledge, performs the Agnihotram.

By offering the evening oblation to Agni, the Agnihotrî commences the Asvina Sastra (which [367] commences with a verse addressed to Agni). By using the term vach, i. e., speech (when taking out the Agnihotram) he makes a (pratigara), i. e., response (just as is done at the repetition of a Sastra).

By (thus) repeating every day "Vach," the Asvina Sastra is recited by Agni at night, for him who, having this knowledge, brings the Agnihotram.

<sup>4</sup> The Asvina Sastra is required at the commencement of the Gavam ayanam, when making Atirâtra. See 4, 17-11. The author of our Brahmana here tries to find out some resemblance between the performance of the evening Agnihotram and the Asvina Sastra. He finds it in the circumstance, that this offering belongs to Agni, and the Asvina Sastra commences with a verse addressed to Agni (4, 7). Having thus obtained the commencement of the Sastra, he must find out also the pratigara or response which belongs to every Sastra. This he discovers in the formula: vachd tva hotre, which the Agnihotra repeats as often as the offering is taken out for being sacrificed.

By offering the morning oblation to Aditya, he commences the Mahâvrata ceremony. By using (a term equivalent to) prâna, i. e., life (when eating the remainder of the Agnihotram) he makes a pratigara (also). By (thus) repeating every day the word "food" (life), the Mahâvrata (Sastram) is recited by Aditya at day for him who, with this knowledge, performs the Agnihotram.

The Agnihotrî has to perform during the year 720 evening offerings and also 720 morning offerings, just as many bricks (1440) marked by sacrificial formulas as are required at the Gavâm ayanam. He who with such a knowledge brings the Agnihotram, has the sacrifice performed with a Sattra [368] lasting all the year (and) with Agni Chitya 6 (the hearth constructed at the Chayana ceremony).

## 29,

(Whether the Morning Oblation of the Agnihotrî is to be Offered Before or After Sunrise.

Vrişasuşma, the son of Vatavata, the son of Jâtukarna, said, "We shall tell this to the gods, that they perform now the Agnihotram, which was brought on both days (on the evening of the preceding, and the morning of the following, day) only every other day." And a girl, who was possessed by a Gandharva, spoke thus, "We shall tell it to the Pitaras (ancestors), that the Agnihotram which was performed on both days, is now performed every other day."

The Agnihotram performed every other day is performed at evening after sunset, and at morning before sunrise. The Agnihotram performed on both days is performed at evening after sunset, and at morning after sunrise. Therefore, the Agnihotram is to be offered after sunrise. For he who offers the Agnihotram before sunset, reaches in the twenty-fourth year the Gâyatrî world, but if he brings it after sunrise, in the

<sup>\*</sup> This concludes the Gavâm ayanam. See the note to 4, 12. The resemblance between the Mahâvrata and the morning Agnistoma is found by our author in the following points: The morning Agnihotram belongs to Âditya, and the Niskevalya Sastra of the Mahâvrata commences with a mantra addressed to the same deity. The Pratigara he finds in the mantra, annam payo reto smāsu, which the Agnihotri repeats as often as he eats the remainder of his offering.

<sup>\*</sup> At each Atiratra of the Gavam ayanam, the so-called *Chayana* ceremony takes place. This consists in the construction of the Uttara Vedi (the northern altar) in the shape of an eagle. About 1440 bricks are required for this structure, each being consecrated with a separate Yajus mantra. This altar represents the universe. A tortoise is buried alive in it, and a living frog earried round it and afterwards turned out. The tire kindled on this new altar is the *Agni Chitya*. To him are the oblations of flesh and Soma to be given. The whole ceremony is performed by the Adhyaryu alone.

twelfth. When he brings the Agnihotram before sunrise during two years, then he has actually sacrificed during one year only. But if he sacrifices after sunrise, then he completes the yearly amount of offerings in one year. Therefore [369] the Agnihotram is to be brought after sunrise. He has sacrifices after sunset at evening, and after sunrise in the morning, brings the offering in the lustre of the day-night (Ahorâtra). For the night receives light from Agni, and the day from the sun (Aditya). By means of this light the day is illuminated. Therefore he who sacrifices after sunrise, performs the sacrifice only in the light of Ahorâtra (that is, he receives the light only once, instead of twice, the offering brought before sunrise belonging to the night, and being illuminated by Agni, not by Aditya).

#### 30.

(Several Stanzas Quoted Regarding the Necessity to bring the Agnihotram After Sunrise).

Day and night are the two wheels of the year. By means of both, he passes the year. He who sacrifices before sunrise, goes by one wheel, as it were, only. But he who sacrifices after sunrise, is going through the year with both wheels, as it were, and reaches his destination soon. There is a sacrificial Gâthâ (stanza) which runs as follows:

"All that was, and will be, is connected with the two Samans, Brihat "and Rathantaram, and subsists through them. The wise man, after having "established the sacred hearths (the Agnihotri), shall bring a different "sacrifice at day, and a different one at night (i. e., devoted to different "deities)."

The night belongs to the Rathantaram, the day to the Brihat. Agni is the Rathantaram, Aditya the Brihat. Both these deities cause him to go to the heaven-world, to the place of splendour (bradhna), who with this knowledge sacrifices (the Agnihotram) after sunrise. Thence it is to be sacrificed after sunrise. Regarding this, there is a sacrificial Gatha chanted, which runs as follows:

"Just as a man who drives with one pack-horse [370] only without purchasing another one, act all those men who bring the Agnihotram before sunrise."

For all beings whatever follow this deity (Aditya) when he stretches (the arms at sunrise and sunset). He who has this knowledge, is followed by this deity, after whom all follows, and he follows her. For this Aditya

is the "one guest" who lives among those who bring the sacrifice after sunrise. Concerning this there is a Gâthâ (stanza, which runs as follows):

"He who has stolen lotus fibres, and does not receive (even) one guest on the evening, will charge with this guilt the not guilty, and take off the guilt from the guilty."

This Aditya is the "one guest" (ekâtithih) he is it "who lives among the sacrificers." The man who [371] thinking, it is enough of the Agnihotram, does not sacrifice, to this deity (Aditya), shuts him out from being his guest. Therefore this deity, if shut out, shuts such an Agnihotra out from both this world and that one.

Therefore he who thinks, it is enough of the Agnihotram, may nevertheless bring sacrifices. Thence they say, a guest who comes at evening is not to be sent away. It happened that once a learned man, Jânaśruteya, a resident of a town (a Nagarî), said to an Aikâdaśâkṣa, a descendant of Manutantu, "we recognise from the children, whether one brings the Agnihotram with or without the proper knowledge." Aikâdaśâkṣa had as many children as are required to fill a kingdom. Just as many children will he obtain who brings the Agnihotram after sunrise.

## 31.

# (The Agnihotram is to be Offered After Sunrise).

In rising, the sun joins his rays to the Ahavanîya fire. Who, therefore, sacrifices before sunrise, is like a female giving her breast to an unborn

पुरा कदाचित्ससर्षीणां संवादमसंगे कश्चित्पुरुषो विसत्तैन्यळचणमपवादं प्राप्य तत्पिरहारार्थमृषी-णामग्रे शपयं चकार । तदीयशपथोक्तिरूपेयं गाथा विसानि पद्ममूळानि तेषामपहर्ता प्रत्यवायपरंपरां प्राप्तोतु ॥ पापरहिते पुरुषे विसविषयमपवादं कृतवतो यः प्रत्यवायः पापिनः पुरुषस्य संबंधी पापं स्वीकुर्वतो यः प्रत्यवायः सायंकाले गृहे समागच्छत एवातिथेवेंदेशिकस्थापरोधने यः प्रत्यवायः सेयं प्रत्यवायपरंपरा विसत्तैन्ये सति मम भूयादित्येवं शपयः। श्रचरार्थस्तु श्रप्रसिद्धो माहशः पुरुष-स्तेनश्चोरो भूत्वा विसान्यपजहार चेत् स पुमान् श्रनेनसं पापरहितं पुरुषं श्रोन्नियं एनसा श्रोभिश-स्तात् पापेनामिशंसनमपवादं कुर्यात् । तथेष स विसापहारसायंकाले गृहे समागतं एकातिथिमपरुष्यिद्ध भोजनमदत्वा निःसारयेत् ॥

The stealing of bisâni, i.e., lotus fibres, from a tank appears to have been a great effence in ancient times. Not to receive one guest (at [least) on the evening was considered as equally wicked. The man who has committed such crimes will, in order to clear himself from all guilt, charge an innocent man with it. The forms abhisastát and apaharát have evidently the sense of a future tense, as is the case in other instances also. The stanza in question appears to be very old, and was hardly intelligible even to the author of our Brahmanam. He means by ekâtithik "the one guest," the sun, which, according to the context, cannot have been the original sense.

<sup>&</sup>lt;sup>1</sup> Sayana makes the following remarks on this rather obscure stanza:

child, or a cow giving her udder to an unborn calf. But he who sacrifices after sunrise is like a female giving her breast to a child which is born, or like a cow giving her udder to a calf which is born. The Agnihotram being thus offered to him (Sûrya), he (Sûrya) gives to the Agnihotra in return, food in both worlds, in this one and that one. He who brings the Agnihotram before sunrise, is like such an one who throws food before a man or an elephant, who do not stretch forth their hands (not caring for it). But he who sacrifices after sunrise, is like such an one who throws food before a man or an elephant who stretch forth their hands. He who has this knowledge, and sacrifices after sunrise, lifts up with this hand (Âditya's hand) his sacrifice, and puts it down [372] in the heaven-world. Therefore the sacrifice is to be brought after sunrise.

When rising, the sun brings all beings into motion (pranayati). Therefore he is called prana (breath). The offerings of him who, knowing this, sacrifices after sunrise, are well stored up in this prana (Aditya). Therefore it is to be sacrificed after sunrise.

That man is speaking the truth, who in the evening after sunset, and in the morning after sunrise, brings his offering. He commences the evening sacrifice by the words, "Bhûr, Bhuvah, Svar, Om! Agni is Light, Light is Agni;" and the morning sacrifice by "Bhûr, Bhuvah, Svar, Om! Sun is Light, Light is Sun." The truth-speaking man offers thus in truth, when he brings his sacrifice after sunrise. Therefore it must be sacrificed after sunrise. This is well expressed in a sacrificial stanza which is chanted.

"Those who sacrifice before sunrise tell every morning an "untruth; for, if celebrating the Agnihotram at night which ought to be "celebrated at day, they say, Sun is Light, but then they have no light "(for the sun has not risen)."

## 32.

(On the Creation of the World. The Origin of the Vedas and the Sacred Words. The Penances for Mistakes committed at a Sacrifice.)

Prajapati had the desire of creating beings and multiplying himself. He underwent (consequently) austerities. Having finished them, he created these worlds, viz., earth, air and heaven. He heated them (with the lustre of his mind, pursuing a course of austerities); three lights were produced: Agni from the earth, Vâyu from the air, and Aditya from heaven. He heated them again, in consequence of which the three Vedas were produced. The Rigveda came from Agni, the Yayurveda from

Vâyu, and the Sâmaveda from Âditya. He heated these Vedas, [373] in consequence of which three luminaries arose, viz., Bhûr came from the Rigveda, Bhuvah from the Yajurveda, and Svar from the Sâmaveda. He heated these luminaries again, and three sounds came out of them â, u and m. By putting them together, he made the syllable om. Therefore he (the priest) repeats "Om! Om!," for Om is the heaven-world, and Om is that one who burns (Âditya).

Prajâpati spread the sacrifice (extending it), took it, and sacrificed with it. By means of the Rich (Rigveda), he performed the duties of the Hotar; by means of the Yajus, those of the Adhvaryu; and by means of the Sâman, those of the Udgâtar. Out of the splendour (seed) which is inherent in this three-fold knowledge (the three Vedas), he made the Brahma essence.

Prajapati offered then the sacrifice to the gods. The gods spread it, took it, and sacrificed with it, and did just as Prajapati had done (regarding the office of the Hotar, &c). The gods said to Prajapati, "If a mistake has been committed in the Rik, or in the Yajus, or in the Sâman in our sacrifice, or in consequence of ignorance, or of a general misfortune, what is the atonement for it?" Prajapati answered, "When you commit a mistake in the Rik, you shall sacrifice in the Gârhapatya, saying Bhûh. When you commit one in the Yajus, then you shall sacrifice in the Agnidhriya fire or (in the absence of it, as is the case) in the Havis offerings, 10 in the cooking fire (Daksina Agni) saying, Bhuvah. When a mistake is committed in the Sâman, then it is to be sacrificed in the Ahavaniya fire by saying, Svar. When a mistake has been committed out of ignorance, or in consequence of a general [374] mishap, then you shall sacrifice in the Ahavaniya fire, reciting all three words, Bhûh, Bhuvaḥ, Svar. These three "great words" (vyâhriti) are like nooses to tie together the Vedas. It is just like joining one thing to another, one link to another link, like the stringing of anything made of leather, or of any other thing, and connecting that which was disconnected, that one puts together by means of these great words all that was isolated in the sacrifice. These Vyâhritis are the general Prayaschitta (penance); thence the penances (for mistakes) at a sacrifice are to be made with them.

It is regarded as a person.

This is used only in the Soma sacrifices.

<sup>30</sup> Such as the Darsapürnamüsa işti, Châturmâsya işti, &c.

(On the Office of the Brahmâ Priest. He ought to remain Silent during all the Principal Ceremonies.)

The great sages (mahâvadaḥ) ask, "When the duties of a Hotar are performed by the Rik, those of the Adhvaryus by the Yajus, and those of the Udgâtar by the Sâman, and the three-fold science is thus properly carried into effect by the several (priests employed), by what means then are the duties of the Brahmâ priest performed?" To this one should answer, "This is done just by means of this three-fold science."

He who blows (Vâyu) is the sacrifice. He has two roads, viz., speech and mind. By their means (speech and mind), the sacrifice is performed. In the sacrifice there are both, speech and mind, required. By means of speech the three priests of the three-fold science perform one part (assigned to Vâch); but the Brahmâ priest performs his duty by the mind only. Some Brahmâ priests, after having muttered the Stomabhâgas 11 when all arrangements have been made for [375] the repetition of the Prâtaranuváka (the morning prayer) sit down, and speak (without performing any of the ceremonies).

Respecting this (the silence on the part of the Brahmâ priests), a Brahman, who saw a Brahmâ priest at the Prâtaranuvâka talk, said (once) "they (the priests and the sacrificer) have made one-half of this sacrifice to disappear." Just as a man who walks with one foot only, or a carriage which has one wheel only, falls to the ground, in the same manner the sacrifice falls to the ground (bhreşan nyeti), and if the sacrifice has fallen, the sacrificer falls after it too (if the Brahma priests talk during the time they ought to be silent). Therefore the Brahmâ priest should. after the order for repeating the Prâtaranuvâka has been given, refrain from speaking till the oblations from the Upamsu and Antaryama (Grahas) are over. After the order for chanting the Pavamana Stotra has been given (he ought also to refrain from speaking) till the last verse (of the Stotra) is done. And [376] again, he should during, the chanting of the (other) Stotras, and the repeating of the Sastras, refrain from speaking, till the Vaṣaṭkâra (at the end of the Yâjyâ verse of the Sastra) is pronounced. Likewise, as a man walking on both his legs.

The Stomabhagas are certain Yajus-like mantras which are to be found in the Brahmanas of the Samaveda only (not in the Yajus or Rigveda). Each of these mantras consists of four parts: (a) To what the Stoma is like, such as a cord, a joint, &c.; (b) To what it is devoted or joined; (c) An order to the Stoma to favour the object to

and a carriage going on both its wheels, does not suffer any injury; in the same way such a sacrifice (if performed in this manner), does not suffer any injury, nor the sacrificer either, if the sacrifice be not injured.

### 34.

(On the Work done by the Brahmâ. He Permits the Chanters to Chant)

They say, When the sacrificer has the reward (daksina) given to the Adhvaryu, he thinks, "this priest has seized with his hands my Grahas (Soma cups), he has walked for me, he has sacrificed for me." And when he has the reward given to the Udgâtar, he thinks, "he has sung for me;" and when he has the reward given to the Hotar, he thinks, "this priest has spoken for me the Anuvakyas, and the Yajyas, and repeated the Sastras." But on account of what work done is the Brahmâ priest to receive his reward? Shall he receive 12 the reward, thinks the sacrificer. without having done any work whatever? Yes, he receives it for his medical attendance upon the sacrifice, for the Brahmâ is the physician of the sacrifice (which is regarded as a man). Because of the Brahma priest performing his priestly function with the Brahma, which is the quintessence of the metres. He does one-half of the work, for he was at the head of the other priests, and the others (Adhvaryu, Hotar, Udgatar) do the other half. (The Brahma priests tell if any mistake has been commit-[877] ted in the sacrifice, and perform the Prayaschittas, as described above.)13

which it is joined; (d) An order to the chanters to chant the Stoma by the permission of Savitar in honour of Brihaspati. The last (fourth) part is in all the Stomabhaga mantras the same. I give here some of these mantras, which are all to be found in the Tandya Brahmanam (1, 8-9). They commence:

- ${f 1}$  (a) रिमरिस (b) चयाय त्वा (c) चयं जिन्व (d) सवितृप्रस्ता वृहस्पतये स्तुत
- $\mathbf{2}$  (a) प्रेतिरिव (b) धर्मेखे त्वा (c) धर्मे जिन्व (d) सव $\mathbf{o}$
- $m{3}$  (a) ग्रन्वितरसि (b) दिवे त्वा (c) दिवं जिन्व (d) सव $m{\circ}$
- $m{4}$  (a) सन्धिरसि (b) अन्तरिचाय त्वा (c) अन्तरिचं जिन्व (d) सव $m{\circ}$
- 5 (a) विष्टम्बोऽसि (b) बृष्टयै त्वा (c) बृष्टिं जिन्व &c.

The proper meaning of the repetition of these and similar mantras by the Brahma priests is, to bring the chant (Stoma), which is about to be performed, into contact with the external world, with day, night, air, rain, the gods, and secure the favour of all these powers and beings.

12 In the original, harata, which is to be taken in the sense of a future.

<sup>&</sup>quot;I have not translated the passage regarding the Prâyaschitta to be performed by the Brahma priest if any mistake has been committed; for it is only a repetition from 5, 32.

The Prastotar<sup>13</sup> says, after the order for chanting the Stotram has been given, "O Brahmâ, we shall now chant, our commander!" The Brahmâ then shall say at the morning libation, "Bhûr! filled with the thought of Indra, ye may sing!" and at the evening libation, [878] he says, "Svar! filled with the thought of Indra, ye may sing."

At the time of the Ukthya or Atirâtra sacrifice, all the three great words, Bhâr Bhuvah Svar are required. If the Brahmâ says, "Filled with the thought of Indra, ye may sing," this means, that the sacrifice is Indra's, for Indra is the deity of the sacrifice. By the words, "filled with the thought of Indra," the Brahmâ priest connects the Udgîtha (the principal part of the chant) with Indra. This saying of the Brahmâ means, "Do not leave Indra; filled with him, ye may sing." Thus he tells them.

ब्रह्मन् स्तोष्यामः प्रशास्तरिति स्तोत्रायातिसर्जितावतिस्जतो भूरिन्द्रवन्तः सवितृप्रस्ता इति बिपत्वा स्तुध्वमिति ब्रह्मा प्रातःसवने भुव इति माध्यन्दिने स्वरिति तृतीयसवने भूर्भवः स्वरिन्द्रवन्तः सवितृप्रस्ता इत्यूर्ध्वमाप्रिमास्तात् । स्तुतदेवेन सवित्रा प्रस्ता ऋतं च सत्यं च वदत । श्रायुष्मत्य ऋचो मा गात तन् पात्याम्न श्रोदेमिति जिपत्वा मैत्रावस्याः स्तुध्वमित्युचैः ॥

(When the Prastotar calls) "Brahmâ, we shall chant, O commander!" then the two priests (the Brahmâ and Maitrâvaruṇa) whose duty it is to allow (the chanters to sing) give their permission. The Brahmâ, after having first muttered the words "bhûr, be ye filled with Indra, created by Savitar (or permitted by Savitar)," at the morning libation, says, "chant;" at the midday libation he uses, instead of bhûr, bhuvaḥ; and at the evening libation, svar (the remainder of the Japa being the same). Before all the Stotras which follow the Agnimâruta Śastra (which concludes the Śastras of the Agniṣṭoma), that is to say, at the Ukthya, Śolaśî, Atirâtra sacrifices, &c., the Brahmâ mutters all the three great words (bhûr, bhuvaḥ, svaḥ along with the remainder of the formula) at the same time. The Maitrâvaruṇa, after having muttered, "Speak what is right and true, ye who are created by Savitar, the god to whose honour praises are chanted, do not lose the sacred verses (chanted by you) which are life, may he protect both bodies of the Sâman (the verses and the tune) Om !" says aloud "chant!"

<sup>&</sup>lt;sup>14</sup> The announcement of the Prastotar, that the chanters are ready to perform their chant, as well as the orders to do so given by the Brahmâ and Maitrâvaruṇa, are contained in full in the Aśval, Śr. S. (5, 2), and in the Sânk. Śr. S. (6, 8). I here give the text from the Aśv. S.:—

# [878] SIXTH BOOK.

## FIRST CHAPTER.

(On the Offices of the Gravastut and Subrahmanya.)

1

(On the Origin of the Office of the Gravastut.\(^1\) The Serpent Ri\(^1\) Arbuda.)

The gods held (once upon a time) a sacrificial session in Sarvacharu. They did not succeed in [380] destroying the consequences of guilt. Arbuda, the son of Kadru, the Serpent Risi, the framer of mantras, said to them, "You have overlooked one ceremony which is to be performed by the Hotar. I will perform it for you, then you will destroy the consequences of guilt." They said, "Well, let it be done." At every midday libation, he then came forth (from his hole), approached them, and repeated spells over the Soma, squeezing stones. Thence they repeat spells at every midday libation over the Soma squeezing stones, in imitation of him (the Serpent Risi). The way on which this Serpent Risi used to go when coming from (his hole) is now known by the name Arbudodå Sarpani (at the sacrificial compound).

1 See also him about Asv, Sr. S. 5, 12. His services are only required at the midday libation. He performs his function of repeating mantras over the Soma, squeezing stones before the so-called Dadhi Gharma ceremony. He enters through the eastern gate, and passes on to the two Havirdhanas (the two carts, on which the sacrificial offerings are put, and the two covered places, in which these two carts are). Having arrived north-east of the exterior front of the axe (akşasiras) of the southern Havirdhana, he throws off a stalk of grass held in his hand, which ceremony is called nirasanum (it is performed often by other priests also). He then faces the Soma shoots, assuming a peculiar posture. The Adhvaryu gives him a band (uşnişa), which he ties round his face. As soon as the Adhvaryu and his assistants take the Soma sprouts from below, the adhisavana board (see the note to 7, 32), he ought to repeat the mantras over the Gravanas, which are now being employed for extracting the Soma juice. He commences with verses containing the term su, to squeeze, or derivatives of it. The first is: abhi tva deva savitar (1, 24, 3). After some more single verses follow, the three principal Gravana hymns, viz., praite vadantu (10, 94), a va rimjase (10, 76), and pra vo gravanah (10, 175). The first and the last are said to have been seen by Arbuda, the Serpent Risi, the second by Jarat karna, one of the Serpent tribe also. These hymns very likely formed part of the so-called Sarpaveda or Serpent Veda (see the Gopatha Brahmanam 1, 10, according to whose statement this Veda came from the east), and were originally foreign to the Rigveda. They may be, nevertheless, very ancient. The two latter hymns are to be repeated before the last verse of the first, and are thus treated like a Nivid at the evaning libation. Bither in the midst, or before, or, after these two hymns, the Gravastut must repeat the

The King (Soma) made the gods drunk. They then said, "A poison-ous serpent (asîvişa) looks at our King! Well, let us tie a band round his eyes." They then tied a band round his eyes. Therefore they recite the spells over the Soma squeezing stones, when having tied (round the eyes) a band in imitation (of what the gods did). The King (Soma) made them drunk. They said, "He (the Serpent Risi) repeats his own mantra over the Soma squeezing stones. Well, let us mix with his mantra other verses." They then mixed with his mantra other verses, in consequence of which he (Soma) did not make them drunk. By mixing his mantra with other verses for effecting propitiation, they succeeded in destroying the consequences of guilt.

[381] In imitation of this feat achieved by the gods, the Serpents destroyed all consequences of their own guilt. Having in this state (being quite free from guilt and sin) left off the old skin torn, they obtain a new one. Who knows this, destroys the consequences of his own guilt.

### 2

(How Many Verses are to be Repeated over the Grâvanas. How they ought to be Repeated. They are Required only at the Midday Libation. No Order for Repeating them Necessary.)

They say, With how many mantras should he (the Grâvastut) pray over the Soma squeezing stones? The answer is, with a hundred; for the life of a man is a hundred years, he has a hundred powers, and a hundred bodily organs; by doing so, he makes man participate in age, strength, and bodily organs. (Others) say, He ought to repeat thirty-three verses, for he (the Serpent Rishi) destroyed the sins of thirty-three gods, for there are thirty-three gods. (Others) say, He ought to recite an unlimited number of such mantras. For Prajâpati is unlimited; and this recital of the mantras referring to the Soma squeezing stones belongs to Prajâpati, and in it all desires are comprised. Who does so, obtains all he desires. Thence he ought to repeat an unlimited number of such mantras.

Now they ask, In what way should he repeat these mantras (over the Soma squeezing stones)? Syllable by syllable, or should he take four syllables together, or pâda by pâda, or half verse by half verse, or so-called Pâvamânî verses (Rigveda 9.) He has to continue his recitation as long as the squeezing of the juice lasts, or he may go on till it is filled in the Grahas (â vâ graha grahanât); he then must conclude with the last verse of the first Grâvâna hymn. Besides

this ritual for the Gravastut, another one is given by Asvalayana, which he traces to

Ganagari.
These mantras were the antidote.

verse by verse? With whole verses (repeated without stopping) one does not perform any ceremony, nor with stopping at every pâda. If the verses are repeated with stopping at every syllable, or every four syllables, then the metres become mutilated, for [382] many syllables (sounds) would thus be lost. Thence he ought to (repeat) these mantras one half verse by another. For man has two legs, and cattle are four-footed. By doing so, he places the two-legged sacrificer among the four-legged cattle. Thence he ought to repeat these mantras by half verses.

Since the Grâvastut repeats only at every midday libation mantras over the Soma squeezing stones, how do mantras become repeated over them at the two other (morning and evening) libations? By repeating verses in the Gâyatrî metre, he provides for the morning libation; for the Gâyatrî metre is appropriate to the morning libation; and by repeating verses in the Jagatî metre, he provides for the evening libation; for the Jagatî metre is appropriate to the evening libation. In this way he who, with this knowledge, repeats the mantras over the Soma squeezing stones only at the midday libation, supplies these praises for the morning and eveving libations.

They say, What is the reason, that, whilst the Adhvaryu calls upon the other priests to do their respective duties, the Grâvastut repeats this mantra without being called upon (without receiving a prâisa)? The ceremony of repeating mantras over the Soma squeezing stones is of the same nature as the mind which is not called upon. Therefore the Grâvastut repeats his mantra without being called upon.

3

(The Subrahmanyâ Fomula. On its Nature. By whom it is to be Repeated. The Oblation from the Pâtnîvata Graha. The Yâjyâ of the Agnîdhrâ.)

The Subrahmanyâ is Vâch. Her son is the [383] king Soma. At the time of buying Soma, they call the Subrahmanyâ (thither), just as one calls a cow.

<sup>&</sup>lt;sup>2</sup> The Subrahmanyâ formula is contained in the Kâtyâyana Śrâuta Sûtras (1, 3), the Agnistoma Sâma Prayoga, the Śatapatha Brâhm. (3, 3, 4, 17-20), and the Taittirîya Aranyaka (1, 12, 3-4). The peculiar pronunciation of this formula is noted by Pânini (12, 37-38). The most complete information on its use being only to be found in the Sâmaveda Sûtras, I here give the passages from Kâtyâyana referring to it, along with the formula itself:—

मातिन्यायां संस्थितायां दिचिणस्य द्वारबाहोः पुरस्तात्तिष्ठन्नन्तेविदेशेऽन्वारब्धे यजमाने पत्न्यां च सुन्नकण्योमिति विरुक्तवा निगरं न्नूयात् । इन्द्रागच्छ हरिव त्रागच्छ मेधातिथेमेष वृषण्यस्य मेने गारावस्कन्दिन्नहरूयाये जार कौशिक न्नाह्मस्य गातम नुवास्तितवद्दे स्तुत्यामिति सावद्हे स्यात् ।

[384] Through this son, the Subrahmanya priest milks (obtains) all desires for the sacrificer. For Vach grants all desires of him who has this knowledge. They ask, What is the nature of this Subrahmanya?

After the Atithya Isti has been finished, he (the Subrahmanyå) should stand in the front part of the enclosure made for the wife of the sacrificer inside the Vedi, and when touching the sacrificer and his wife, after having called thrice "subrahmanyom," recite the following formula, "Come, Indra! come owner of the yellow horses! "ram of Me-dhâtithi! Menâ of Vrisanaśva! thou bufialo (gaura) who ascendest the female "(avaskandin), lover of Ahalyå! son of Kušika! Brâhmana! son of Gotama! (come) "thou who art called" (to appear) at the Soma feast in so and so many days how many there might intervene (between the day on which the Subrahmanyå calls him, and that of the Soma festival at which his presence is requested). The Subrahmanyâ is required on the second, third, fourth and fifth day of the Agnistoma, and almost on every day of the other Soma sacrifices. On the second day, the terms, tryahe sutyâm, "three days hence," i.e., on the fifth); on the third day, dvyahe sutyâm, i.e., two days hence; on the fourth, śvas, i.e., to-morrow; and on the fifth (the day of the Soma feast) adya, i.e. to-day, are used to mark the time when the Soma banquet, to which Indra is by this formula solemnly invited, is to come off. As far as squar which is followed by the mentioning of the time appointed ate, gat, &c., there is no difference anywhere observable. But the few sentences which follow, and which conclude the formula, differ according to different schools. Some were (according to Kâtyâyana) of opinion, that only and a different schools. Some were (according to Kâtyâyana) of opinion, that only and a different schools. Some were of opinion, that either is to be omitted, and the concluding formula, and square and and an either is to be omitted, and the concluding formula, and square and an either is to be omitted, and the concluding formula, and square and an either is to be omitted, and the concluding formula, and square and an entire and an either is to be omitted, and the concluding formula, and square and an entire and an en

The name of the tune (Sâman), according to which it is chanted (or rather recited) is Brahmaśri, the metre is called Sampāt, the Rişi is Âditya, and Indra is the deity.

At the so-called Agnishtut sacrifices, which open the Chaturdasarâtra Sattras (sacrificial sessions lasting for a fortnight), (Asv. Sr. S. 11, 2), the Subrahmanya calls Agniinstead of Indra (Kâtyây. 1, 4), according to Gautama, by the following formula:

# श्रम् श्रागच्छ रोहिताभ्यां बृहद्भाना धूमकेता जातवेदे विचर्षण श्रांगिरस ब्राह्मणांगिरस बुवाण।

i. e., "Come, O Agni, with (thy) two red ones (horses), thou brightly shining, thou blazing in smoke, Jâtavedis, thou wise! Angiras! Brâhmana, (come) called, " &c. In the concluding formula देवा बहार, अभ्रय fires, is used instead of देवा According to Dhânañjay the Subrahmanyâ formula for Agni runs as follows: अभ्रयागच्छ राहितव आगच्छ भादाजस्थाज सहसः स्ना वारावस्कन्दिन्तुषसा जारांगिरस, (the remainder as above), i.e., "Come, Agni! master of the red horses, goat of Bhardvâja, son of power, thou who ascendest (the female); lover of Usas," &c. The latter formula is just like that one addressed to Indra. Agni, as well as Indra, are in both these formulas, which must be very ancient, invoked as family deities, the first pre-eminently worshipped by the Angirasa, the latter by the Kusikas. Both gods are here called "Brâhmans." In later hooks, Indra appears as a Kṣattriya, and as a model of a king.

On the so-called Agnistomiya day, of all sacrifices (in the Agnistoma, it is the fourth and precedes the Soma day), on which day the animal for Agni and Soma is slain and sacrificed, an extension of the Subrahmanyâ formula takes place. The Subrahmanyâ priest has on this day to announce to the gods, that such and such one (the name of the sacrificer must be mentioned), the son of such and such one, the grandson of such and such one, offers, as a Dikṣita, (as initiated into the sacrificial rites) a sacrifice (दीचिता यजते) The term, 'Dikṣita,' forms then henceforth part of the name of the sacrificer, and his descendants down to the seventh degree. In this part of India, there are many Brâhmans distinguished by this honorary epithet, which always indicates that, either the bearer of it or his immediate ancestors have performed a Soma sacrifice, and have been proclaimed dikṣita by the Subrahmanyâ is all due form.

<sup>3</sup> Duhe must be a 3rd person singulur, as Say, explains it.

[385] One should answer, She is Vach. For Vach is Brahma, and Subrahma (good Brahma).

They ask, Why does one call him (the Subrahmanya priest) who is a male, a female? (They answer) Subrahmanya represents Vach (which is in the feminine gender).

They further ask, When all the other priests are to perform their respective duties within the Vedi, and the Subrahmanyâ outside the Vedi, how is it that the duty of the Subrahmanyâ (in this particular case) becomes performed inside the Vedi)? One should answer, The Vedi has an outlet where things (which are no more required) are thrown; if the Subrahmanyâ priest calls (the Subrahmanyâ) when standing in this outlet, then, in this way (his duty is performed within the bounds of the Vedi). They ask, Why does he, standing in the outlet, repeat the Subrahmanyâ? On this, they tell the following story.)

The Risis held once a sacrificial session. They said to the most aged man among them, "Call the Subrahmanya. Thou shalt call the gods standing among us (on account of thy age), as it were, nearest to them." In consequence of this, the gods make him (the Subrahmanya) very aged. In this way, he pleases the whole Vedi.

They ask, Why do they present to him (the Subrahmanyâ) a bull as a reward for his services? (The answer is) The bull is a male (vrişa), the Subrahmanyâ is a female, both making thus a couple. This is done for producing offspring from this pair.

The Agnidhra repeats the Yajya mantra for the Patnivata Graha (a Soma vessel), with a low voice. For the Patnivata is the semen virile, and the effusion of the semen virile passing on without noise, as it were, he does not make the Anuvaṣaṭkara. For [386] the Anuvaṣaṭkara is a stop. Thinking, I will not stop the effusion of the semen, he does not make the Anuvaṣaṭkara, for the semen which is not disturbed in its effusion, bears fruit. Sitting near the Neṣṭar, he then eats, for the Neṣṭar is in the room of women. Agni (Agnidhra) pours semen in women, to produce children. He who has this knowledge, provides through Agni his females with semen, and is blessed with children and cattle.

The Subrahmanyâ ends after the distribution of the Dakṣiṇâ, for she is Vâch. The Dakṣiṇâ is food; thus they place finally the sacrifice in food, which is Speech.

<sup>4</sup> He represents Agni.

<sup>\*</sup> The Dakshina is distributed at the midday libation.

## SECOND CHAPTER.

(On the Sastras of the Minor Hotri-priests at the Sattras.)

4

(On the Sastras of Minor Hotri-priests at the Morning and Evening Libations.)

The Devas spread the sacrifice. When doing so, the Asuras approached them, thinking, let us obstruct their sacrifice. They attacked them from the right side, thinking this to be the weak point. The Devas awoke, and posted two of their number, Mitra and Varuṇa, on the right side. Through the assistance of these two, the Devas drove the Asuras and Rakṣasas away from the morning libation. And thus the sacrificers drive them away (if they have the Maitrâvaruṇa Sastra repeated); thence the Maitrâvaruṇa priest repeats the Maitrâvaruṇa Sastra [387] at the morning libation. The Asuras, defeated on the right side, attacked the centre of the sacrifice. The Devas awoke, posted then Indra, and defeated through his assistance the enemies. Therefore the Brâhmaṇâchchhaṁsi repeats at the morning libation the Indra Shastra.

The Asuras, thus defeated, attacked the sacrifice on the northern side. The Devas posted on this side Indragna, and defeated thus the Asuras. Therefore the Achhavaka repeats the Aindragna Sastra at the morning libation. For, by means of Indragna, the Devas drove the Asuras and Rakṣasas away from the northern side.

The Asuras, defeated on the northern side, marched, arrayed in battle lines towards the eastern part. The Devas awoke and posted Agni eastwards at the morning libation. Through Agni, the Devas drove the Asuras and Raksasas away from the eastern front. In the same way, the sacrificers drive away from the eastern front the Asuras and Raksasas. Thence the morning libation is Agni's. He who has such a knowledge, destroys the evil consequences of his sin.

The Asuras, when defeated eastwards, went westwards. The Devas awoke and posted the Viśve Devâḥ themselves (westwards) at the third libation, who thus drove the Asuras and Rakṣasas away from the western direction at the third libation. Likewise, the sacrificers drive through the Viśve Devâḥ themselves at the third libation the Asuras and Rakṣas away. Thence the evining libation belongs to the Viśve Devâḥ. He who has such a knowledge, destroys the consequences of his sin.

In this manner, the Devas drove the Asuras out of the whole sacrifice. Thence the Devas became masters of the Asuras. He who has this know-

ledge becomes therefore through himself (alone) master of his adversary and enemy, and destroys the consequences [388] of his sin. The Devas drove away the Asuras and destroyed the consequences of sin by means of the sacrifice arranged in such a way, and conquered the heaven-world. He who has this knowledge, and he who, knowing this, prepares (these) libation required in the said manner, drives away his enemy and hater, destroys the consequences of his guilt, and gains the heaven-world.

5.

(The Stotriya of the Following Day is made the Anurûpa of the Preceding Day in the Sastras of the Minor Hotri-priests at Soma Sarcrifices lasting for Several Days.)

They use at the morning libation the Stotriya (triplet) (of the following day) as Anurûpas¹ (of the preceding day). They make in this way the following day the Anurûpa (corresponding to the preceding day). Thus they commence the performance of the preceding day with a view to that of the following. But this is not done at the midday libation; for the Priṣṭhas² (used then) are happiness (they are independent); they have at this (the midday libation) not that position (which the verses have at the morning libation) that they could use the Stotriya (of the following day) as Anurûpa (of the preceding day). Likewise they do not use at the third libation, the Stotriya (of the following day) as Anurûpa (of the preceding day).

6.

[389] (The Opening Verses of the Sastras of the Minor Hotri-priests at the Ahargana Soma Sacrifice, i.e., such ones as last for a Series of Days.)

Now follow the opening verses (of these Sastras after the Stotriyas have been repeated). Rijuntil no Varuna (1, 90, 1) is that of the Maitravaruna Sastra; for in its second pada is said, "Mitra, the wise, may lead!" for the Maitravaruna is the leader of the Hotri-priests. Therefore is this the leading verse.

By Indram vo visvatas pari (1, 7, 10) commences the Brâhmanâ-chchhamsi; for by the words "we call him (Indra) to the people" they call

<sup>&</sup>lt;sup>1</sup> See on the meaning of the terms stotrius and anurapa, note 41 on page 199. The first contains always those verses which the Sama singers chant, the latter follows its form, and is a kind of supplement.

<sup>&</sup>lt;sup>2</sup> The Samans of the midday libation are called Pristhas; and the Stotriyas and Apurapas which accompany them, go by the same name.

Indra every day. When the Brahmanachehhamsi, with this knowledge, recites this verse every day, then no other sacrificer, notwithstanding he (Indra) might be called by different parties (at the same time), can get Indra away.

Yat soma â sute nara (7,94,10) is the verse of the Achchhâvâka. By its words "they called hither Indrâgnî," every called Indrâgnî every day. When the Achchhâvâka is doing this every day, no other one can wrest (from them) Indrâgnî. These verses (rijunîtî &c.) are the boats which lead to the shores of the heavenly world. By their means the sacrificers cross (the sea) and reach the heavenly world.

### 7.

(The concluding verses of the same Sastras at the Ahargana Soma sacrifices.)

Now follow the concluding verses of these Sastras: Te syâma deva varuna (7, 66, 9) is that of the Maitrâvaruna Sastra. For by its words, "we contemplate food (iṣam) and light (svar)," they get [390] hold of both worlds; for "food" is this world, and "light" is that world.

By the triplet vyantarikṣam atirad (8, 14, 7-9), which has the characteristic vi, i.e. asunder, the Brâhmanâchehhamsî opens the gates of the heavenly world. The words, "Indra, inebriated by Soma, cleft the hole and made appear the lights" (8, 14, 7), refer to the passionate desire of those who are initiated into the sacrificial art (for heaven); thence it is called the Balavati verse. The words, "He drove out the cows, and revealed them which were hidden, to the Angiras, and flung away Bala', contain the expression of a gift to them (the Angiras). By the words, "indrena rechand divi (verse 9) the heaven-world is alluded to." By the words, "The fixed lights (stars) of heaven have been fastened by Indra, the fixed ones he does not fling away," the sacrificers approach every day heaven and walk there.

Aham sarasvatīvator (8, 38, 10), is the verse of the Achehhāvāka. For Sarasvatī is the voice; (the dual is used) for this day belongs to the "two who have the voice." (As to who they are is expressed by the words) "I choose the tone of Indragnī." For the voice is the beloved residence of Indragnī. Through this residence one makes both successful. Who has this knowledge, will be successful in his own residence (his own way).

<sup>&</sup>lt;sup>3</sup> There is the word vala hole, in it, which may be regarded as a proper name of an Asura also.

8.

(On the Ahina and Aikâhika concluding verses of the Sastras of the minor Hotri-priests.)

The concluding verses of the Hotri-priests (Maitrâvaruna, Brâhmaṇâ-chchhamsi, and Achchhâvâka) are, at [391] the morning and midday libations of two kinds, viz. âh îna (which are proper for Soma sacrifices, which last for several days successively) and aikâhika (which are proper for Soma sacrifices which last for one day only). The Maitrâvaruṇa uses the aikâhikas preventing (thus) the sacrificer from falling out of this world. The Achchhâvâka uses the âhînas for making (the sacrificer obtain heaven). The Brâhmaṇâchchhmsi uses both; for thus he holds both worlds (with his hands) and walks in them. In this way he (the Brâhmaṇâchchhamsi) walks holding both, the Maitrâvaruṇa and the Achchhâvâka, the Ahîna and Ekâha, and (farther) the sacrifical session lasting all the year round (such as the Gavâm ayanam) and the Agnîştoma (the model of all Aikihikas).

The Hotri-priests require at the third libation Ekâhas only for concluding. For the Ekâha is the footing, and thus they place the sacrifice at the end on a footing.

At the morning libation he must read the Yajya verses without stopping (anavanam). The Hotar shall not recite one or two additional verses (atisamsanam) for the Stoma. It is just the same case as if one who asks for food and drink must be speedily supplied. Thinking, I will quickly supply the gods their food, he speedily gets a footing in this world. He should make the Sastram at the two latter libations with an unlimited number of verses; for the heaven-world is unlimitted. (This is done) for obtaining the heaven-world. The Hotar may, if he like, recite those verses which the minor Hotri-priests used to repeat on a previous day. Or the Hotri-priests (may, if they like, repeat those verses) which the Hotar (used to repeat on the previous day) (For Hotar as well as the Hotri-priests form parts of one [392] body only). For the Hotar is the breath, and the Hotri-priests are the limbs. This breath goes equally through the limbs. Thence the Hotar should, if he like, receite those verses which the minor Hotri-priests used to recite on the previous day. Or the Hotri-priest (may, if they like, repeat those verses) which the Hotar (used to repeat on the previous day). The last verses of the hymns with which the Hotar concludes, are the same with the concluding verses of the minor Hotri-priests at the evening

<sup>\*</sup>For the Ekaha sacrifices are the models of the others.

libation. For the hotar is the soul, and the Hotri-priests are the limbs; the ends of the limbs are equal, therefore the (three) Hotri-priests use, at the evening libation, the same concluding verses.

# THIRD CHAPTER.

(The hymns for lifting the Chamasa (Soma cups). The Prasshita Yâjyâs of the seven Hotars concluding this ceremony. The two different kinds of Hotars. Explanation of some apparent anomalies in the performances of the minor Hotris. The Jagatî hymns for Indra. The concluding verses of the minor Hotri-priests. On a peculiarity in the Śastras of the Achchhâvâha.)

9

(The number of verses which the Hotar has to repeat at the time of the Soma cups being lifted at the three libations.)

When at the morning libation the Soma cups are lifted and filled he (the Maitrâvaruṇa) recites the hymn â tva vahantu harayah (1, 116.) the several verses of which contain the words vriṣan (male), pîta (drunk), suta (squeezed), mad (drunk), are complete in their form and are addressed to Indra, for [393] the sacrifice is Indra's. He repeats Gâyatrîs; for Gâyatrî is the metre of the morning libation. At the morning libation he recites nine verses only; one less (than ten). For the semen is poured in to a place made narrow (nyûna). At the midday libation he repeats ten verses'; for the semen which was poured in a narrow place grows very large, after having reached the centre of the woman's body. At the evening libation he repeats nine² verses, one less (than ten); for from a narrow place (represented by the third libation) men are born. If he recites these hymns complete, than he makes the sacrificer bring forth the embryo of his (spiritual body) begotten in the sacrifice, which is the womb of the gods.

Some recite every time only seven verses at the morning, midday and evening libations, asserting that there must be as many Puronuvâkyâs as there are Yâjyâs. Seven (Hotri priests) having their faces turned (towards the fire) receite the Yâjyâs, and pronounce Vauşat! Now they assert that those (seven verses) are the Puronuvâkyâs of these (seven

They are the hymn, asavi devam gorichîkam (7, 21).

<sup>1</sup> They are the hymn, thopayata savaso (4, 35).

Yûjyâs); but the Hotar ought not to do so (to recite only seven verses.) For in this way they spoil the semen of the sacrificer, and consequently the sacrificer himself.

The Maitravaruna carries in this way the sacrificer, for the sacrificer is the hymn, by means of nine verses from this world to the airy region; but by means of ten he carries him further on to that (heaven) world; for the airy region is the oldest; from that world he takes him by means of nine verses up to the celestial world. Those who recite [395] only seven verses, do not wish to raise the sacrificer to heaven. Therefore the hymns are to be recited complete only.

### 10.

(On the Prasthita Yajyas of the Hotars at the morning libation.)

Some one (a theologian) has asked, When the sacrifice is Indra's, why do only two, the Hotar and Brâhmanâchhamsi, at the morning libation, for the Soma drops which are in readiness, repeat Yâjyâs where Indra's very name is mentioned, the Yâjyâ of the Hotar being idam te somyam madhu (8, 54, 8), that of the Brâhmanâchehhamsî, indra tva vrişabham vayam (3, 40, 1)?

When the other (priests) repeat verses addressed to different deities, how do they concern Indra? For the Yâjyâ of the Maitrâvaruṇa is mitram vayam havâmahe (1, 23, 4), "we invoke Mitra;" but in its words varuṇam somapitaye i.e. "we call Varuṇa to the Soma beverage;" there is an allusion to Indra; for whatever word refers to "drinking", hints at Indra, and pleases him.

The Yâjyâ of the Potar is, Maruto yasa hi kṣaye (1, 86, 1); its words sa sugopâtamo janah i.e. "he is the best protector," allude to Indra; for Indra is the gopâ, which is a characteristic of Indra. Thus he pleases Indra.

The Yâjyâ of the Nestar is, agne patnir ihâ vahâ (1, 22, 9); in its words, tvastâram somapitaye, [895] there is an allusion to Indra:

<sup>3</sup> The hymns mentioned for the morning and evening libations contain each nine, that mentioned for the midday libation ten verses.

These Yajyas are at each libation seven in number, and repated successively by the so called 'seven Hotars' (Hotar, Maitravaruna, Brahmanachchhamsi, Potar, Nostar Agnidhra, and Achchhavaka) when the Chamasa Adhvaryu or cup-bearers, are holding up the cups filled with Soma. As often as one of them has repeated his Yajya, libations from seven cups are thrown at the same time in the fire. The rest is to be drunk by them.

for Indra is Tvastar, which is a characteristic of Indra. Thus he pleases him.

The Yajya of the Agnidhra is, *Ukṣānnāya* (8, 43, 11); in its words *Soma priṣṭhāya vedhase*, there is an allusion to Indra; for Indra is Vedhâs (striker, beater) which is a characteristic of Indra. Thus he pleases him.

The verse of the Achchhâvâka, which is directly addressed to Indra, is complete, viz: prâtaryâvabhir (8, 38, 7), (for in the last part of it there is the term Indrâgnâ). Thus all these verses refer to Indra. Though there are different deities mentioned (in them) (such as Mitra, Varuṇa, &c.) the sacrificer does not satisfy other deities (alone). The verses being in the Gâyatrî metre, and this being sacred to Agni, sacrificer gains, by means of these verses, the favour of three deities, i. e. Indra, the nânâdevatâs or different deities, and Agni.

11.

(The hymn to be repeated over the Soma cups being lifted, and the Prastitita Yajyas at the midday libation.)

At the midday libation, when the Soma cups are being lifted, the Hotar repeats, Asåvi devam gorichékam (7, 21.1.). This hymn contains the words, vrişan, pita, suta, mad; its verses are complete in form and addressed to Indra. For the sacrifice belongs to Indra. The verses are in the Tristubh metre; for this metre is appropriate to the midday libation. They say, if the term mad "to be drunk" is only appropriate to the third libation, why do they recite such verses (containing this term) at the midday libation as Anuvâkyâs and Yâjyâs? The gods get drunk, as it were, at the midday libation, and are then consequently at the third libation in a state of [396] complete drunkenness. Thence he repeats verses containing the term mad as Anuvâkyâs and Yâjyâs at the midday libation.

At the midday libation all the priests repeat Yajyas addressed to Indra by his very name (for the Soma drops) which are in readiness. Some (the Hotar, Maitravaruna, and Brahmanachchhamsi) make the Yajyas with verses containing (besides the name of Indra) the words, abhi trid. So the Hotar repeats, piba somam abhi yam ugra tarda (6, 17, 1); the Maitravaruna, sa im pāhi ya rijishi (6, 17, 2); and the Brahmanachhamsi, evā pāhi pratnathā (6, 17, 3).

The Yâjyâ of the Potar is, arvâng ehi somakâmam (1, 104, 9). The Yâjyâ of the Neṣṭar is, tavâ yam somas tvam (3, 35, 6). The Yâjyâ of the Achchhâvâka is, indrâya somah pra divo vidânâ (3, 36, 2). The Yâjyâ of the Agnîdhra is, âpûrnô asya kalasah svâhâ (3, 32, 15).

<sup>&#</sup>x27;These three verses contain forms of the verb trid (Lat. trudere) "to injure, to kill," with the proposition abhi.

Among these verses there are those containing the words abhitrid. For Indra once did conquer at the morning libation; but by means of these verses he broke down the barriers and made himself master (abhi trinat) of the midday libation. Thence these verses.

12.

(The hymn and the Prasthita Yajyas at the evening libation.)

At the third libation the Hotar repeats at the time when the Soma cups are being lifted, the hymn ihopayâta śavasô napâtah (4, 35, 1). Its verses which are complete in form, are addressed to Indra, and belong to the Ribhus, contain the words vrişan, pîta, [397] suta mad. They ask, Why is the Pavamâna Stotra at the evening libation called Arbhava, though they do not sing Ribhu verses? (The answer is) Prajâpati, the father, when transforming the Ribhus who were mortals, into immortals, gave them a share in the evening libation. Thence they do not sing Ribhu verses, but they call the Pavamâna Stotra Arbhava.

One (great Risi) asked about the application of metres, viz. for what reason does he use the Tristubh metre at the third libation, whilst the appropriate metre for this libation is Jagatî, as well as the Gâyatrî that for the morning, and the Tristubh for the midday libation? One ought to say (in reply), At the third libation the Soma juice is done; but if they use a sparkling (sukriyam) metre as the Tristubh, the juice of which is not done, then they provide the (third) libation with juice (liquor). Then he makes Indra participate in this libation also. One says, Why, since the third libation belongs to Indra and the Ribhus, and the Hotar alone makes the Yâjyâs for the Soma which are in readiness (prasthita) with an Indra-Ribhu verse, at the third libation, do the other Hotripriests use verses addressed to various other deities for their Yâjyâs? In the Yâjyâ of the Hotar, ribhubhir vajadbhih samukṣitam (not in the Rigveda) the Ribhus are mentioned, but in the Yâjyâs of the other priests they are only hinted at.

The Maitrâvaruna repeats, indrâvaruna sutapâvimam sutam (6, 68, 10); in the words, yuvo ratho adhvaram devavîtaye, there is a plurality (in the words devavîtaye = devânâm vîtaye, i.e. for the enjoyment of the gods) which is a characteristic of the Ribhus.

The Brâhmanâchchhamsi repeats the verse, indrascha somam pibatam (4, 50, 10); in its words, visantu indavah, i. e. "may the drops come," a [398] plurality is expressed, which is a characteristic of the Ribhus.

The Yajya of the Potar is, a vo vahantu saptayo (1, 85, 6); in its words, raghu atvanah prajigata bahubhir there is a plurality (these three words are in the plural) expressed, which is the characteristic of the Ribhus.

The Yâjyâ of the Nestar is, ameva nah suhavâ (2, 36, 3), in it the word gantana "go ye!" expresses a plurality.

The Yâjyâ of the Achchhâvâka is, indrâviṣnu pibatam madhvo (6, 69, 7); its words, â vâm amdhâmsi madirânî expresses a plurality.

The Yâjyâ of the Agnîdhra is, imam stomam arhate (1, 94, 1); in its words ratham iva sammahemâ (this is first person plural) there is a plurality expressed.

In this way all these verses become Aindra—Arbhavah. By repeating verses being (apparently) addressed to various deities, he pleases other deities (also), save Indra and the Ribhus. They are the conquerors of the jagat i. e. world; therefore the Jagatî metre is required for the evening libation, to make it successful.

## 18.

(On the relationship of those Hotars who have to repeat a Sastra to those who have none. How the Sastras of the minor Hotri-priests are supplied at the evening libation.)

Some one asks, Some of the duties of the Hotri-priests being performed without Sastra, some with Sastra, how are then all these ceremonies (as it [399] should be) provided with their respective Sastras, and consequently equal and complete? (The answer is) They call the performance (i.e. the repetition of Yājyās) of those (Hotris) who like the Potar, Nestar, and Agnīdhra, have no Sastra (to repeat) Hotrā (also), on account of their reciting their (respective) verses along with (the other Hotri-priests, such as the Hotar, Maitrāvaruṇa &c. who repeat proper Sastras). In this way they are equal. But in the fact that some Hotri-priests perform their duties with Sastras, others without Sastras, lies their inequality. Thus (both kinds of Hotri performances) become provided with Sastras, equalised and successful (for the Yājyās of all seven Hotri-priests are repeated one after the other).

<sup>6</sup> Besides the Hotar only the Maitravaruna, Brahmanachhamsi, and Achhavaka repeat Shastras; the others, such as the Potar, &c. do not do it. But the former repeat them at the Agnishtoma, only at the morning and midday libations.

Now the Hotri-priests (Maitrâvaruṇa, Brâhmaṇâchchhaṁsi, Achchhâvâka) repeat Sastras at the morning and midday libations only, in what way is this duty performed at the third libation? One ought to answer, in this way, that they (these three priests just mentioned) repeat at the midday libation two hymns each. Some one may ask, In what way do the Hotri-priests (who properly speaking repeat one Sastra only) repeat two Sastras, as many as the (chief) Hotar does? One ought to answer, Their Yājyâs are addressed to two deities.

#### 14.

[400] (How the Śastras of the Agnîdhra, Potar and Neştar are supplied. On the two Praisas to the Potar and Neştar. On the additional verse of the Achchhāvāka. How the Praisa formula, hotâ yakṣat, is applicable to the Potar, Neṣtar, and Agnidhra. The Praisa for the chanters. The Praisa for the Achchhāvāka. On the inequality of the the deities of the Śastras and Stotriyas of the evening libation.)

Some one asks further. If there are the performances of three Hotripriests only provided with a Sastra, how are these Sastras supplied for the performances of the others (the three remaining Hotri-priests)? (The answer is) The Ajyam is the Sastra for the Yâjyâ repeated by the Agnîdhra; the Marutvatîya that one for the Potar's Yâjyâ; the Vaisvadevam that one for the Nestar's. These Yâjyâs have the characteristic sign of the respective Sastra.

Some one asks further, If the other Hotri-priests are requested only once (to repeat their Sastras), why are the Potar and Nestar requested twice?

(Regarding this the following story is reported). At the time when the Gâyatri having assumed the shape of an eagle, abstracted the Soma (from heaven), Indra (out of anger) cut off from these (three) Hotri-priests (Agnidhra, Potar and Neṣṭar) their Sastras, and transferred them to the Hotar, saying, "Do not call me, you are quite ignorant of it." The gods said, "Let us give more strength to the performances of these two Hotri-priests (Potar and Neṣṭar) through Speech (by requesting them once

<sup>&#</sup>x27;The Agnîdhra addresses the Yâjyâ to Agni, to whom the Ajya Sastra belongs; the Potar to the Marutas, to whom the Marutatiya Sastra belongs, and the Nestar to the Visvedevas, to whom the Vâisvadeva Sastra belongs.

The Hotar repeats at the morning libation the Ajya and Pra-uga Sastra, at the midday libation the Marutvatiya and Nişkevalya Sastra, and at the third libation the Vaisvadeva and Agnimâruta Sastra.

The Agnidhra addresses the Yâjyâ to Agni, to whom the Ajya Sastra belongs; the Potar to the Marutas, to whom the Marutvatiya Sastra belongs, and the Nestar to the Visvedevas, to whom the Vaisvadeva Sastra belongs.

[401] more than the others). Thence come the two requests (for Nestar and Potar). The performance of the Agnidhra was strengthened by one additional verse to his Yâjyâ; therefore his Yâjyâs are supernumerary by one verse.

Some one asks, When the Maitrâvaruṇa calls upon the Hotar by the words, "may the Hotar repeat the Yâjyâ! may the Hotar repeat the Yâjyâ!" why does he call upon those who are no Hotras, but only the repeaters of Hotri verses, by the same words, "may the Hotar repeat the Yâjyâ?" (The answer is) The Hotar is life, and all the (other) sacrificial priests are life also. The meaning (of the formula "may the Hotar repeat his Yâjyâ," is) "may the life repeat the Yâjyâ, may the life repeat the Yâjyâ!"

If some one asks further, Are there requests for the Udgâtri priests (to chant)? One should answer, Yes, there are. For if all (the priests) are ordered to do their respective duties, then the Maitrâvaruna, after having muttered with a low voice (a mantra), says, "praise ye!" These are the summons for the Udgâtri priests.

Some one asks, Has the Achchhâvâka any preference (to the other priests)? The answer is, Yes, he has; for the Adhvaryu says to him, "Achchhâvâka, speak what you have to speak (and no more)!"

Some one asks, Why are at the evening libation the Stotriya and Anurûpa verses addressed to Agni, whilst the Maitrâvaruna at that time repeats an Indra-Varuna Sastra? (The answer is) The Devas turned the Asuras out of the Sastras by means of Agni as their mouth. Therefore the Stotriya and Anurûpa are addressed to Agni.

[402] Some one asks, Why are both the Stotrîya and Anurûpa of the singers devoted to Indra at the evening libation, whilst the Sastram repeated by the Brâhmaṇâchchhaṁśi is addressed to Indra and Bṛihaspati, and that of the Achchhâvâka to Indra and Viṣṇu? (The answer is) Indra turned the Asuras out from the Śastras (of which they had got hold) and defeated them. He said to the Devas, "Which (from among you) follows me?," They said, "I, I, 'o (we will follow)," and thus the Devas fellowed. But on account of Indra having first defeated (the Asuras) the Stotriya and Anurûpa of the singers (they precede the Shastram) are addressed to Indra. And on account of the other deities having said, "I, I, (will follow)" and (actually) followed, both the Brâhmaṇâchhaṁsi and Achchhâvâka repeated hymns addressed to several deities.

<sup>\*</sup>See note to 5, 34.

That is, is there anything exceptional to be seen in the performance of his duties?
This refers to the peculiar praisa given to him, which is mentioned in the context. See also Aév. Sr. S. 5, 7.

10 Viṣṇu and Bṛihaspati.

(On the Jagati hymns addressed to Indra at the evening libation. On the hymn of the Achchhavaka. The concluding verses of the Maitravaruna Bråhmanåchchhamsi, and Achchhavaka. The last four sullables of the last Sastra of the Soma day to be repeated twice.)

Some one asks further. For what reason do they repeat at the commencement of the evening libation hymns addressed to Indra. and composed in the Jagatî metre, whereas the evening libation belongs to the Visvedevas? (The answer is) Having got hold of Indra (arathva having commenced with him) by means of these (hymns), they proceed to act, being sure of success). The Jagatî metre is used because the evening libation belongs to the Jagatî, implying a desire for this world (Jagat); and any metre [403] which is used after (this commencement) becomes related to the Jagati (jagat) if, at the beginning of the evening libation, hymns in the Jagatî metre are repeated which are addressed to Indra.

At the end (of the Sastra) the Achchhavaka repeats a hymn in the Tristubh metre, samvâm karmanâ (6, 69, 1.) The word karma (ceremony) alludes only to the praise of drinking (the Soma). 11 In the words sam isa the word isa means food; it (serves) for obtaining food (by means of this mantra.) (By the words of the last pada) "both (Indra and Visnu) carry us through on safe paths," he pronounces every day12 something relating to welfare.

Some one asks, Why do they conclude the evening libation by Tristubbs, if properly the Jagati metre should be used at it? Tristubh is strength; (by repeating at the end Tristubhs) the priests (who are at the Sattras the sacrificers themselve) get finally possessed of strength.

The concluding verses of the Maitravaruna is, iyam Indram Varunam (7. 84. 5.) That of the Brahmanachhamsi is, Brihaspatir na paripatu (10, 42, 11.) That of the Achchhavaka is, ubha jigyathur (6, 69, 8.) For "both (Indra and Visnu) had been victorious jigyathuh, i. e., they had not sustained any defeat, neither of them was defeated."13

<sup>&</sup>quot;The word alluded to is, pandyya, which is traced to a root pan=pan to praise; but it hardly can mean "praising" in general. It refers, as Sâyana justly remarks, to the "drinking of the Soma juice." In the fifth verse of the hymn in question, we have the word panaydyya, which is the same as pandyya, where the words indravisna tat panaydyan wim evidently mean, "this is your praise for having drunk the Soma."

12 The hymn is to be repeated every day on the Soma sacrifices which last for several

<sup>&</sup>quot;This is a paraphrase by the author of the Brahmanam of the first half of the verse 6. 69, 8 (ubha rigyathur.) It differs little from the original, and retains most of the terms

[404] In the words indra's cha Viṣṇo ya! apaspridhethâm¹¹ (there is hinted) that Indra and Viṣṇu fought with the Asuras. After they had defeated them, they said to them, "Let us divide!" The Asuras accepted the offer. Indra then said, "All through which Viṣṇu makes his three steps is ours, the other part is yours." Then Indra stepped through these (three worlds), then over the Vedas, and (lastly) over Vâch.

They ask, What is meant by the "sahasram," is a thousand? One should say in reply, these worlds, the Vedas, and Vach. The Achchhavaka repeats twice the (last) word airayethām, i.e., "you both (Indra and Viṣṇu) strode," at the Ukthya sacrifice; for the part (repeated) by the Achhavaka, is the last in it; whereas at the Agniṣṭoma and Atiratra the Hotar (repeats twice the four last syllables of his Sastra); for (the part recited by him) is in these [405] sacrifices, the last. At the Solasî there it is questionable whether or not (the last four syllables) are to be repeated twice. They say, He ought to repeat them twice, for why should he repeat them twice on the other days, and not on this one? Therefore he should repeat them twice (also at the Solasî.)

## 16.

(Why the Achchhâvâha at the end of his Śilpa-Śastra does not recite verses addressed to Narâśańsa.)

Some one further asks, Why does the Achhâvâka at the end, in his Silpas, recite verses not addressed to Narâsamsa at the third libation, although this libation belongs to Narâsamsa? The Narâsamsa part represents the change (of the semen into the human form); for the semen becomes by and by somewhat changed; that which then has undergone the

of the verse without giving any substitute for them. This shows, that many verses and turns of speech in the mantras were perfectly intelligible to the author of the Brahmanas. The only difference of the paraphrase from the original is the substitution of tayoh for enoh, which is an uncommon dual form (gen.) of a demonstrative form; one ought to expect enayoh.

14 This is the second half of the last verse of 6, 69, 8, which concludes the hymn repeated by the Achchhavaka. The author of the Brahmanam explains it also by reporting a story to which he thinks the contents of this latter half allude. However he does not quite overlook the meaning of several terms; apaspridhetām he explains by yuyudhāte, "they two have fought," and vyairayethām by vichakrame, "he stepped through." The meaning of these words is certainly correct; but the grammatical structure is misunderstood by our author; airayethām is taken by him as a singular, though it is a dual, for it refers to both Indra and Visnu, and not to Visnu alone.

"In the last pada of the last verse ubhá jigyathur. There the words tredhâ sahasram wi tad airayeth/m mean "ye both strode thrice through this thousand." The "thousand" refers to the booty they made in the battle, or perhaps to the "thousand cows" given as reward at great sacrifices.

change becomes the prajatam (the proper form.)<sup>16</sup> Or the Narasamsum is a soft and loose metre, as it were; and the Achchhavaka is the last reciter; therefore (it cannot be used), for (the priests think) We must put the end in a firm place for obtaining stability. Therefore the Achhavaka does not repeat at the end, in his Silpas, verses referring to Narasamsa.<sup>17</sup>

[406]

## FOURTH CHAPTER.

(The Sampâta hymns. The Vâlakhilyas. The Dûrohanam.)

17.

(See 6, 5.)

When they make at Soma sacrifices, which require several days for their performance (ahinas) in order to make them continuous, at the morning libation, the singing verse (Stotriya) of the following day, the Anurûpa of the preceding day, it is just the same as with the performance of a Soma sacrifice which lasts for one day only (ekāha.) For just as the (three) libations of the one day's Soma sacrifice are connected with each other, in the same way are the days of a Soma sacrifice which lasts for several days connected with one another. The reason that they make at the morning libation, the singing verse (Stotriya) of the following day, the Anurûpa of the preceding day, is to make the days during which the sacrifice lasts one continuous series. Thus they make the days of the Ahîna sacrifices one continuous whole.

The Gods and Risis considered. Let us make the sacrifice continuous by equalising (its several days.) They then saw this equality (of the several parts) of the sacrifice, viz. the same Pragâthas, the same Pratipads (beginning triplets), the same hymns. For Indra walks in the sacrifice on the first as well as on the following day, just as one who has occupied a house. (The Soma days are thus equalised) in order to have (always) Indra (present.)

<sup>&</sup>quot;Sây. says, "For seven nights after the coition the semen has the form of a bubble a fortnight after it is changed into a ball, which, if the change has been completed, assumes the proper (human or animal) form." The Narâsamsam is the state of transition for the semen from the bubble into the ball form. Therefore in order not to disturb and stop the course of this change, no verses, referring to the imperfect state, can be repeated.

<sup>&</sup>quot; See on them 6, 32.

On the Sampata hymn. The counter-Sampata hymns. On a peculiarity in the use of the hymn of the Achchhavaka.

Viśvâmitra saw for the first time (the so-called) [407] Sampâta hymns; but Vâmadeva made those seen by Viśvâmitra known to the public (aśrijata). These are the following: evå tvåm indra (4, 19); yanna indro (4, 22); kathâ mahâm avridhat (4, 23). He went at once after them (samapatat) and taught them his disciples. 1 Thence they are called Sampâtas.

Visvâmitra then looked after them, saying, "The Sampâta hymns which I saw, have been made public by Vâmadeva; I will counteract these Sampatas by the publication of other hymns which are like them. Thus he made known as counterparts the following hymns: sadyô ha jato vrisabhah (3, 48); indrah parbhid atirad (3, 34); imama su prabhritim (3, 36); ichhanti två somyåsah sakhåyah (3, 30); såsad vahnir duhitur (3, 31); abhi taṣṭeva didhayô mantṣâm (3, 38); (Other Sampata hymns are), the hymn of Bharadvâja, ya eka id dhavyas (6, 22); those of Vasistha, yas tigmaśrimgo vrisabho na bhîma (7, 19), ud u brahmānairata (7, 23); and that of Nodhas asma id u pratavase (1, 61).

These Hotri-priests (Maitrâvaruṇa, Brahmaṇâchhamsi, and Achchhâvâka) after having recited at the morning libation of the six days' sacrifice the Stotriya verses, repeat at the midday libation the hymns or the several days' sacrifices (ahîna). These hymns are â satyo yâtu maghavan (4, 16); for the Maitravaruna (by whom it is to be repeated) is endowed with satya, i. e. truth. The Brâhmanachhamsi repeats, asma id u pratavuse (1, 61); for in this hymn there occur the words indrâya brahmânâ râtatama (in the fourth pada of the first verse), and Indra brahmani Gotamaso akrann (verse 16), i. e. the Gotamas have made the prayers, Indra! in which the word "brahma" is mentioned. The Achchhavaka [408] repeats sasad vahnir (3, 31), in which the words janayanta vahnim (verse 2) occur; for he is the Vahni (guide).

Some one asks, Why does the Achchhavaka repeat in both kinds of days' (of the Gavâm ayanam sacrifice) this Vahni hymn in those days which stand by themselves (paranchi) as well as those which form

<sup>&</sup>lt;sup>1</sup> This is the meaning of the expression samaputat.

<sup>2</sup> The term is srij to emit.

<sup>3</sup> This refers to two classes of days of which a great Sattra consists, i. c. single days. which only once occur in the course of the session, and regular periods of the same length which follow one another. See page 279.

regular periods (of six days) one following the other (abhyâvarti)? The answer is, the Bahvricha (Rigveda) priest (i.e. one of the Hotris) is endowed with power, and the Vahni hymn leads (vahati); for the Vahni (guide horse) draws the beams to which he is yoked. Therefore the Achchhâvâka repeats the Vahni hymns in both classes of days.

These Ahîna\* hymns are required during the five days (in the Gavâm ayanam), viz. on the Chaturvimsa, Abhijit, Vişuvat, Visvajit and Mahâvrata days; for these (five) days (though the performance of each lasts for one day only) are ahînas, for nothing is left out (nahîyate) in them; they (further) "stand aloof" and do not re-occur in the other turn (as is the case with the Salahas). Thence the Hotripriests repeat on these (five) days the Ahîna Sûktas. When they repeat them, then thay think, "may we obtain the heaven-worlds undiminished, in their full forms and integrity." When they repeat them, they call hither Indra by them, just as one calls a bullock to a cow. They repeat them for making uninterrupted the series of sacrificial days. Thus they make them uninterrupted.

## [409] 19.

(On what days, in what order, and by whom the Sampáta hymns are to be repeated. The Avapana hymns.)

Thereupon the Maitriâvaruna repeats on every day (of the Salaha, but not on those five days mentioned) one of the three Sampâtas, inverting their order (in the second three days' performance of the Salaha). On the first day he repeats evâ tvâm indra; on the second, yanna indro jujuşe; and on the third, kathâ mahâm avridhat.

The Brâhmanachchhamsi repeats three Sampata hymns, every day one, inverting their order (in the second three days performance), viz. pûrbhid âtirad on the first day; eka id dhavyas on the second; and yas tigmaśringo, on the third day.

In the same manner the Achchhâvâka repeat three Sampâtas, every day one, viz. imâm û şu prabhritim on the first day, ichhanti tvâ somyâsah on the second day, and sâsad vahni on the third day.

These three (for there are every day three to be repeated) and nine (nine is the number of all taken together) hymns, to be recited day after day, make twelve in all. For the year consists of twelve months, Prajapati is

<sup>\*</sup> The Sampatas which are mentioned here are meant.

<sup>\*</sup> They are here called ahinas from a purely etymological reason. Strictly speaking, they are alkahikas.

<sup>\*</sup> This is the real meaning of the term viparyasam. In the second Tryaha of the Salaha, the hymn which was the first in the first Tryaha is made the last, and the last the first.

the year, the sacrifice is Prajápati. They obtained thus this sacrifice, which is Prajápati, who is the year, and they place thus every day's performance in the sacrifice, in Prajapati, and in the year.

Between these hymns they ought to insert the Virâj verses by Vimada, to be recited without Nyûnkha on the fourth, the Pankti verses on the fifth, and the Paruchhepa verses on the sixth day. Then on the [410] days when the Mahâstomas are required (the Chhandomâ days) the Maitrâvaruna inserts ko adya naryo devahâma (4, 25, 1), the Brahmanâchchhamsi, vanena vâyo nyadhâyi (10, 29, 1), and the Achchhâvâka, âyâhy arvâmg upa (3, 43, 1). These are the Avapana hymns (intercalary hymns), by means of which the Gods and Rişis conquered the heaven-world, and by means of which the sacrificers conquer heaven (also).

#### 20.

(On the hymns repeated by the Maitrâvaruna, &c. which precede the Sampâtas).

Before the (Ahîna) hymns are repeated, the Maitrâvaruna repeats every day, sadyo ha jîto vrişabhah (3, 48). This hymn leads to heaven; for by means of this hymn the Gods conquered the heavenly world, and the Risis did the same; by means of it the sacrificers also conquer the heavenly world. This is a Viśvâmitra hymn, for Viśvâmitra (all-friend) was the friend of all; therefore all will be friendly towards him who has this knowledge, if the Maitrâvaruna knowing this repeats (this hymn) every day before the Ahîna Sûktas. This hymn (sadyo ha) contains the word "bull," and is therefore apaismat (having cattle), serving for obtaining cattle. It consists of five verses; five-hood comprises five feet, and five-hood is food for obtaining (which this hymn is useful). The Brâhmanâchhamsi repeats every day the Brahmâ hymn, whice is complete, ud u brahmâny airata (7, 23).

This hymn leads to heaven; by means of it the Gods conquered the heavenly world, and the Risis did the same; by means of it the sacrificers conquered the heavenly world. It is a Vasistha hymn; by means of it Vasistha obtained Indra's favour, and conquered the highest world. He who has such a [411] knowledge, obtains Indra's favour, and conquers the highest world. It consists of six verses; for there are six seasons; in order to gain the seasons (ritus), he repeats it after the Sampâtas. For the sacrifiers have thus a firm footing in this world, in order to reach the heavenly world (after death).

The Achchhavaka repeats every day, abhi taṣṭeva didhayâ (3, 38). This hymn contains the characteristic abhi (towards) in order to establish a connection (with the other world). Its words "abhi priyani marmrisat parâni," mean that the other days (those in the other world) are lovely, and that they are seizing them (securing them). Beyond (para) this world is the heaven-world, to which he thus alludes.

When repeating the words, kavimrichchhâmi samdrise sumedhâ, i. e. "I wish to see the wise prophets," he means by kavis the departed Risis. This hymn (abhi taṣṭeva) is a Viśvâmitra hymn, for Viśvâmitra was friend to all; every one will be friendly to him who has this knowledge.

He repeats this hymn which belongs to Prajâpati, though his name is not expressly mentioned (aniruktam only hinted at) in it. For Prajâpati cannot be expressed in words. (This is done) in order to obtain (communion with) him. In this hymn the name "Indra" is once mentioned; but this is only for the purpose of preserving the Indra form of the sacrifice (to Indra chiefly belongs the sacrifice). It consist of ten verses. For the Virâj consists of ten syllables, and the Virâj is food; it serves for obtaining food. As regards the number ten (of these) verses, it is to be remarked that there are ten vital airs. The sacrificers thus obtain the vital airs, and connect them with one another.

[412] The Achchhâvâka repeats this hymn after the Sampâtas in order to secure the heavenly world (for the sacrificers), whilst the sacrificers move in this world.

## 21.

(The Kadvat hymns. \* The Tristubhs).

The beginning Pragathas of every day are the kadavntas (containing the interrogative pronoun kas who?) viz. kas tam Indra (7, 32, 14-15), kannvayo (8, 3, 13-14), kad û nv asya (8, 55, 9-10). By kas i.e., who? Prajapati is meant; these Kadvantah Pragathas are suitable for obtaining

<sup>&#</sup>x27; In the last verse (3, 38, 10); but several times alluded to by the name "vrisabha," i.e. bull.

<sup>\*</sup> The Śastras of the minor Hotri-priests being at the Dvâdaśâha and Sattras rather complicated, I here give some hints as to the order of their several parts. At the midday libation, after the Hotar has finished his two Śastras, the Maitrâvaruṇa, Brâhmanachhamsi, and Achchhâvâka repeat one after the other the several parts of their Śastras in the following order: (1) Stotriya and Anûruṇa. (2) One of the three Triṣṭubh verses as introductory to the Ahîna hymns and the Kadvantaḥ Pragâthas. (3) The Ahîna hymns, of which each has to repeat two, viz. the Maitrâvaruṇa sadyo ha jāta, the Brâhmanachhamsi aśmā id u pra tavase, and the Achchhâvâka śāsad vuhnir; and further, the

Prajâpati. Kam (old neuter form of kas) signifies food; the kadvantas therefore serve for obtaining food. For the sacrificers are every day joined to the Ahîna hymns, which become (by containing the term kam i. e. happy) propitiated. They make by means of the kadvad Pragâthas propitiation (for the sacrificers). When thus propitiated, these (Ahîna hymns) become (a source of) happiness for them (the sacrificers) and thus carry them up to the celestial world.

[418] They ought to repeat the Tristubhs as the beginning of the (Ahîna) hymns. Some repeat them before these Pragâthas, calling them (these Trshtubhs) Dhâyyâs. But in this way one should not proceed. For the Hotar is the ruler, and the performances of the minor Hotri-priests are the subjects. In this way (by repeating Dhâyyâs which ought to be repeated by the Hotar alone) they would make the subject revolt against his ruler, which would be a breach of the oath of allegiance.

(The repetition of these Tristubhs by the minor Hotri-priests is, however, necessary). He ought to know, "these Tristubhs are the helm (pratipad) of my hymns," just as (one requires a helm) if crossing the sea. For those who perform a session lasting for a year or the Dvådas-åha, are floating like those who cross the sea. Just as those who wish to land on the shore enter a ship having plenty of provisions, "o" in the same manner the sacrificers should enter (i.e., begin with) these Tristubhs. For if this metre, which is the strongest, has made the sacrificer go to heaven, he does not return (to the earth). But he does not repeat (at the beginning) of the several Tristubhs the call somisaroms; for the metre must run in one and the same strain (without any interruption, through the call somisarom, in order to be successful).

The Hotar further ought to think, I will not make the Dhâyyâs, if they recite those (Triṣṭubhs), and further, let us use as a conveyance the hymns with their well known introductory verses (the Triṣṭubhs). If they then repeat these verses (Triṣṭubhs), they [214] call hither by them Indra, just as a bullock is called to the cow. If they repeat them,

Maitravaruna a satya yatu, the Brahmanachhamsi, u du brahmayi, and the Achchhavaka abhi tasteva (see the reference in 6, 18.) (4) The three Kadvantah Pragatha, of which each has to repeat one. (5) The Sampata hymns, see 6, 19. The principal parts of the Sastras of the minor Hotri-priests are only the two latter, the hymns and verses which precede being regarded only as intercalary (dvapana); thence the Kadvantah Pragathas are here called drambhaniya, i. e. beginning Pragathas. See on the whole Asval. Sr. 5.7, 4.

This is the translation of papa vasyasam.

<sup>10</sup> Thus Sây. explains, Sairarati, tracing it to ira=annam. But I doubt the correctness of this explanation; very likely the front of the ship which might have had the form of a plough (sira) is to be understood.

it is for making the sacrificial days continuous. Thus they make the sacrificial days continuous.

## 22.

# (The Tristubhs of the minor Hotris.)

The Maitravaruna repeats every day before the hymns (the Tristubh) apa pracha Indra (10, 131, 1), in which the idea of safety is expressed; in the words, "Drive away from round about us all enemies: drive them away, O conqueror! May they be in the south or north, prostrate (all) O hero! that we may enjoy thy far-extended shelter!" For he (the Maitravaruna) wishes to be in safety (thence he has to repeat this verse).

The Brâhmanâchchhamsi repeats every day Brahmâna te brahmayujâ (3, 35, 4). By the word yunajmi, "I join," the idea of "joining" is intimated; for the sacrificial days are joined, which is the characteristic of (all) sacrifices which last for a series of days (the Ahînas).

The Achchhâvâka repeats every day, urum no lokam anuneshi (6. 47, 8). For the term anu "after," implies the idea of going (after), as it were, which is a characteristic of the Ahîna sacrifices (for one day follows the other); whereas neşi is a characteristic of a six monthly period of a sacrificial session.

These verses are recited every day, as well as the concluding 11 verses, which are every day the same.

Indra is the occupant of their (of the sacrificer's) house, he is at their sacrifice. Just as the bull goes [415] to the cow, and the cow to her well-known stable, so does Indra go to the sacrifice. He ought not to conclude the Ahîna with the verse *sunam havema* (3, 30, 22); for the king loses his kingdom if he calls him who becomes his enemy (rival).

#### 23.

How to join and disconnect the Ahinas.

There is a joining as well as a disconnecting of the Ahîna sacrifice. By the mantra vy antarikşam atirad (8, 14, 7-9) the Brâhmanachchhamsî joins the Ahînas (at the morning libation); by eved Indra (7, 23, 6) he dissolves them (at the midday libation).

<sup>11</sup> These are according to Say., nu stuta indra (4, 16, 21) repeated by the Maitravaruna; eved indram (7, 23, 6) repeated by the Brahmanachchhamsi; and nunam sa te (2, 11 22) repeated by the Achchhavaka.

By the mantra â ham sarasvativator (8, 38, 10) the Achchhavâka joins them, and by nûnam sâ te (2, 11, 22) (he dissolves them).

By te syâma deva Varuna (7, 66, 9) the Maitrâvaruna (joins them), and by nu stuta (4, 16, 21) he dissolves them. 12

He who knows how to join (at the morning libation) and to disconnect (at the midday libation) is enabled to spread the thread of the sacrificial days (Ahînas). Their (general) junction consists in their being joined on the Chaturvińśa day; and their (general) disconnection in disconnecting them before the concluding Atirâtra (on the Mahâvrata) day When the Hotri-priests would conclude on the Chaturvińśa day with verses appropriate to the Ekâhas, then they would bring the sacrifice to a close, without performing the ceremonies referring to the Ahînas. When they would conclude with the concluding verses of the Ahîna days, then the sacrificers [416] would be cut off, just as (a bullock) who is tired must be cut off, (from the rope, for he does not move). They ought to conclude with both the Ekâha and Ahîna verses, just as a man setting out on a long journey takes from station to station fresh animals. Thence their sacrifice becomes connected, and they themselves (the sacrificers) find relaxation.

He ought not to overpraise the stoma (i. e. not to repeat more verses than the singers chant) at the two (first) libations by (more than) one or two verses. When the Stoma is overpraised with many verses, (i. e. more than two) then they become for the Hotar like extensive forests (through which he has to pass without a resting place). At the third libation (he ought to overpraise the stoma) with an unlimited number of verses. For the heavenly world has no limits. (This serves) for obtaining the celestial world. The Ahîna sarifice of him who with such a knowledge extends it, remains, if once commenced, undisturbed.

(The nature of the Valakhilya Sastra. 13 How to repeat it.)

¹ The verbs vimunchati as well as yunkte are here used in an elliptical sense (उपस्तार्थ). To the former, yunkte, and to the latter, vimunchati is to be supplied, each thus implying its contrariety.

18 The way of repeating the so called Vâlakhilya Sastra, the text of which consists of the Vâlakhilya verses, now arranged in eight hymns, is very artificial, and considered as the most difficult task to be achieved by a Hotri-priest. It is repeated in a manner similar to the repetition of the Solasî Sastra (see page 258). The most general term for the peculiar way of repeating both the Vâlakhilya and Solasî Sastras is vihâra, that is, the dissecting of a verse by joining to each of its pâdas, a pâda taken from another verse, and reciting then both parts in such a way as if they were forming only one verse. The way in which the Vâlakhilyas are repeated is a modification of the vihâra. It is called vyatimarsa. This consists in a mutual transposition of the several pâdas or half verses, or whole verses of the first and second Vâlakhilya hymns, which are repeated

in sets, always two being taken together. The first two are to be repeated pada by

#### 24.

The gods after having perceived the cows to be in the cavern, 14 wished to obtain them by means of a sacrifice. They obtained them by means of the sixth day. 15 They bored at the morning libation the cavern with the bore mantra (nabhāka). After having succeeded in making an opening, they loosened (the stones), and then, at the third libation, broke up the cavern by means of the Vâlakhilya verses, with the Ekapadā as vāchaḥ kūṭa, which served as a weapon and drove the cows out. In this way the sacrificers bore the cavern at the morning libation by means of the Nabhāka, and make, by boring, its structure loose. Hence the Hotri-priests repeat at the morning libation the Nabhāka triplet. The Maitrāvaruṇa repeats, yaḥ kakubho nidhāraya (8, 41, 4-6); the Brāhhmaṇāchchhamsi), pūrvīṣṭa indra (8, 40, 9-11); the Achchhāvāka, tā hi madhyam bharānām (8, 40, 3-5).

påda; the third and fourth by half verses; the fifth and sixth by whole verses (Aśv, śr. S. 8. 2). The general rule for this transposition is expressed by Aśval प्रेस प्रमा- स्तारस द्वितीयोत्तरस्य प्रथमां प्रदेश द्वितीया i. e. he must join the first verse (or half verse or påda, as the case may be) of the first hymn with the second verse of the following hymn, and then the first of the following hymn with the second of the first. Two such verses form then one Pragâtha.

In order to better illustrate the way of transposition, I here subjoin an instance The first verse of the first Valakhilva hymn is as follows:

Abhi pra vah suradhasam indram archa yatha vide-

Yo jaritribhyo maghavû purûvasuh sahasreneva śikṣati

The second verse of the second hymn is:

Śatani ka hetaya asya dustarâ indrasya samiso mahih.

Girir na bhujmâ maghavastu pinvate yadin sutâ amandişuh.

If the several pâdas of these two verses are to be mutually transposed, it is then done in the following way:

(1) Abhi pra vaḥ surādhasam indrasya samiṣo mahiḥ.

Šatanika hetayo asya dustará indram archâ yathâ vidom.

(2) Yo jaritribhyo maghava purûvasar yadim suta amandişuh. Girir na bhujma maghavutsu pinvate sahasrena siksatom.

At the end of the five first Pragâtha verses an Ekapadâ or verse containing one pâda only is added. Four of them belong to the performance of the tenth day. These are according to Aśval. (8, 2): (1) indra viśvasya goputiķ; (2) indra viśvasya bhûpatiķ; (3) indra viśvasya chetati; (4) indra viśvasya râjati. The fifth is from the Mahâvrata day, sanvendro viśvam virajati. These five Ekapadâs are not joined to the Pragâtha without a stop after the latter. (प्राथांतेषु वानुपसंतान ऋगावानमेकपदः शंसेत Aśv. 8, 2.)

The Pragatha with the Ekapada belonging to it is the vachah kutah, i.e. the point of speech, according to Sayana. But this appears not to be quite correct. According to an unmistakable indication in Ait. Br. 6, 24 (upapto vachah kuta ekapadayam) it can

mean only the Ekapada which is added to the Pragatha.

"This story is frequently alluded to in the Samhita of the Rigveda.

" See page 335.

At the third libation they break up the cavern with the Vâlakhilya verses, and the one footed Vāchāh kātā which served as a weapon, and obtain the cows. There are six Vâlakhilya hymns. He repeats them in three terms; for the first time he repeats them foot by foot, dissecting the verse by insertion; for the second time half verse by half verse; and for the third time verse by verse. When he repeats them foot by foot, dissecting the verse by insertion, then he ought to put in every Pragâtha verse (of which each hymn is composed) one additional foot (ekapadâ), which is the Vāchāh kātāh, i.e. the point of the Vâch. There are five such Ekapadâs, four of them being taken from the tenth day and one from the Mahâvrata sacrifice.

He ought (if the two verses joined should fall short of a proper Pragâtha by eight syllables) to supply the eight syllables from the Mahânâmnîs¹6 as often as they might be wanting; for the other pâdas (of the Mahânâmnîs which he does not require for filling up the deficiency in the Pragâtha) he ought not to care.

When reciting the Vâlakhilyas half verse by half verse, he ought to repeat those Ekapadâs; and the [419] pâdas from the Mahânâmnis which consist of eight syllables. When repeating the Vâlakhilyas verse by verse, he ought (also) to repeat those Ekapadâs, and the pâdas of eight syllables which are taken from the Mahânâmnis. When he repeats, for the first time, the six Vâlakhilya hymns, then he mixes (viharati) breath and speech by it. When he repeats them for the second time, then he mixes the eye and mind by it. When he repeats them for the third time, then he mixes the ear and the soul by it. Thus every desire regarding the mixing (of the verses) becomes fulfilled, and all desires regarding the Vâlakhilyas, which serve as a weapon, the Vâchaḥ kûṭa in the form of an Ekapadâ and the formation of life will be fulfilled (also).

He repeats the (Vâlakhilya) Pragâthas for the fourth time without mixing the verses of two hymns. For the Pragâthas are cattle. (It serves) for obtaining cattle. He ought not to insert (this time) an Ekapadâ in it Were he to do so, then he would cut off cattle from the sacrificer by slaying them. (If one should observe a Hotri-priest doing so) one ought to tell him at this occasion, thou hast cut off cattle from the sacrificer by slaying them with the point of speech (vâchah kâṭa) thou hast deprived him of cattle (altogether). And thus it always happens. Thence one ought never to insert the Ekapadâs at this occasion.

<sup>1</sup>º See page 281.

The two last Vâlakhilya hymns (the seventh and eighth<sup>17</sup>) he adds as a setting (cover). Both are mixed. In such a way, Sarpi, the son of Vatsa, repeated them for a sacrificer, Subala by name. He said, "I have now grasped for the sacrificer the largest number of cattle, the best ones (as a reward for my skill) will come to me." He then gave [420] him (Sarpi) as much Dakṣiṇâ<sup>18</sup> as to the great priests (Hotar, Adhvaryu, Udgâtar, Brahmâ). This Sastra procures cattle and heaven. Thence one repeats it

25.

(What kind of hymn ought to be chosen for the Dûrohanam.)

He recites a hymn in the Dûrohana way, about which a Brâhmanam has been already told (4, 20). If the sacrificer aspires to cattle, then an Indra hymn is required for this purpose. For cattle belong to Indra; it should be in the Jagati metre, for cattle have the nature of Jagatî, they are (movable); it should be a great hymn (a mahâsukta); 19 for then he places, by it, the sacrificer among the largest number of cattle. He may choose for making Dûrohanam the Baru hymn (seen by the Rişi Baru), which is a large hymn and in the Jagati metre. 20

For one who aspires after a firm footing, an Indra-Varuṇa hymn is required; for this performance of the Maitravaruṇa (his hotrâ) belongs to this deity; (and) the Indra-Varuṇa<sup>21</sup> (Yâjyâ) is the conclusion of it. It is the Dakṣiṇâ of the great priests.

[421] This (Dûrohaṇa repetition) puts (the reciter) finally in his own place (keeps him in his position). As regards the Indra-Varuṇa hymn, it is at this occasion (when performing the Dûrohaṇam) a Nivid (i.e. like it). By means of the Nivid all desires become gratified. When he should use an Indra-Varuṇa hymn for the Dûrohaṇam, then he ought to choose a hymn by Suparṇa. Thus a desire regarding Indra-Varuṇa and one regarding Suparṇa <sup>22</sup> become gratified (at the same time).

<sup>&</sup>quot;The order of both is only inverted, the eighth Sukta is first to be repeated, and then follows the seventh.

to The term is only nindya, to which daksind "on the right side" is to be supplied. Cows horses, &c., which are given as a sacrificial reward, are actually carried to the right side of the recipient. The word daksind itself is only an abbreviation of daksind nita, "what has been carried to the right side." Very soon the word, was used as a feminine substantive. The noun to be supplied is dis, direction. The repeater of the Valakhilya Sastra is the Maitravaruna, who as one of the minor Hotri-priests, obtains generally only half the Daksina of the great priests.

<sup>17</sup> Hymns which exceed the number of ten verses are called by this name. Those which fall short of this number, are the kshudra sûktas (small hymns). Sûu,

<sup>\*</sup> It commences pra te mahe (10, 96).

<sup>21</sup> This is, indravarund madhumattamasya (6, 68, 11).

<sup>\*</sup> The hymn is, imáni tâm bháyadheyani (Valak. 11). It is addresed to Indra-Varnua,

(Whether or not the Maitrâvaruna should repeat the Ahîna and Ekâha hymns along with the Dûrohanam.)

They (the interpreters of Brahmâ) ask, Shall he recite together (with these Durohanas the Ahîna hymns which are required on the sixth day) or shall he not do so? To this question they answer, he shall recite them; for why should he recite them on all other days, and not do so on this day? But (others) say he ought not to recite them together with these hymns; 28 for the sixth day represents the heavenly world; the heaven-world is not accessible to every one (asamây\$); for only a certain one (by performing properly the sacrifices) meets there (the previous occupants). Therefore, when the other hymns are repeated together with the Dûrohanas, then he (the priest) would make all equal (make all those who sacrifice and those who do not sacrifice go to heaven). Not to repeat these other hymns along with the Dûrohanas is a characteristic of the heaven-world (the celestial world being accessible to but few). Therefore, one ought not to repeat them.

[422] That is the reason that he does not repeat them. (Should he do so, he would destroy the sacrificer); for the singing verse (Stotriya) is his soul, and the Vâlakhilyas are his breath. When he repeats (the Ahîna hymns) along (with the Dûrohana) then he takes away the life of the sacrificer through those two deities (Indra-Varuna, to whom the Dûrohana belongs.) (If one should observe a Hotri-priest doing so), one ought to tell the priest that he has deprived the sacrificer of his vital airs through those two deities (who get angry at it), and that he will lose his life. And thus it always happens. Thence he ought not to repeat (them).

If the Maitravaruna should think, "I have repeated the Valakhilyas (which was a very arduous task), well, I will now repeat before the Dûrohana the Ekaha hymns," <sup>24</sup> he should not entertain such a thought (for it is useless). But, however, should he pride himself too much of his skill, that he would be able to repeat after the Dûrohana (the repetition of which is very difficult) is over, many hundred mantras, he may do so for gratifying that desire alone which is (to be gratified by repeating many mantras). He then obtains what he was wishing to obtain by repeating many mantras. He would, however, do better not to recite them. For the Valakhilyas

<sup>\*\*</sup> Śastram of the Maitravaruna is to be understood.

<sup>\*\*</sup> These are, charşanîdhritam (3, 51), and â vâm râjânâu (7, 84).

belong to Indra; in them there are padas of twelve feet<sup>25</sup> and every wish to be gratified by an Indra hymn in the Jagati metre, is contained therein (therefore no other Indra hymn is required).

[423] (Another reason that he had better not recite them) is the Indra-Varuna hymn (of the Dûrohana), and the Indra-Varuna (Yâjyâ) which concludes (for these represent a firm footing, of which the sacrificer might be deprived, when repeating hymns which serve for connecting the several days).

They say, The Sastra must always correspond with the Stotra. Now the Vâlakhilyas being repeated by mixing verses of two hymns (vihita) are then the Stotras to be treated in the same way or not? The answer is, There is such a mixing in (the Stotra), a pâda of twelve syllables being joined to one of eight.<sup>26</sup>

They say, The Yâjyâ must correspond with the Sastra. If in (the Sastra) there are three deities, viz. Agni, Indra, and Varuṇa mentioned, how does he make the Yâjyâ with a verse addressed to Indra-Varuṇa alone, and omit Agni? (The answer is) Agni and Varuna are one and the same being. So said a Riṣi in the mantra, "Thou Agni! art born as Varuṇa" (5, 3, 1). If he therefore makes his Yâjyâ with an Indra-Varuṇa mantra, then Agni is not left out.

# FIFTH CHAPTER.

(The so-called Śilpas, viz. the Nâbhânediṣṭha, Narâśamsa, Vâlakhilya, Sukîrti, Vriṣâkapi, and Evayâmarut hymns. The Kuntâpa Śastra.)

## 27

(The Nabhanedistha and Narasamsa hymns repeated by the Hotar)

They repeat the Silpas (hymns for producing [424] wonderful pieces of art). There are such wonder-works of the gods, and the arts in this world are to be understood as an imitation thereof. The gilded cloth spread over an elephant, the carriage to which a mule is yoked, are such a wonder-work. This work is understood in this world by him, who has such a knowledge. The Silpas make ready the soul, and imbue it with the knowledge of the sacred hymns. By means of them the Hotri-priest prepares the soul for the sacrificer.

<sup>\*</sup> Some of the Vålakhilyas are in the Pragåtha metre, which consists of two strophes, called Brihatî and Satobrihatî. In the first the third påda comprises twelve syllables, and in the second the first and third contain as many. Twelve syllables four times taken constitute the Jagatî metre. Thence the author supposes the Jagatî metre to be contained in the Vålakhilyas.

<sup>\*</sup> The Stotra alluded to is, agne tvain no antamah (5, 24, 1) which is a Dvipada, the first pada comprising eight, the second twelve feet.

He repeats the Nâbhânedistha hymn (one of the Silpas). For Nâbhânedistha is the sperm. In such a way he (the priest) effuses the sperm. He praises him (Nâbhânedistha) without mentioning his name. For the semen is like something unspeakable secretly poured forth into the womb. The sperm becomes blended. For when Prajâpati had carnal intercourse with his daughter, his sperm was poured forth upon the earth (and was mixed up with it). This was done for making the sperm produce fruit.

He then repeats the Narâśańsa, for narah means "offspring," and śańsah "speech." In this way he (the priest) places speech into children (when they are born.) Thence chidren are born endowed with the faculty of speech.

Some repeat the Narasamsa before (the Nabhanediṣṭha,) saying, Speech has its place in the front (of the body); others repeat it after (the Nabhanediṣṭha), saying, Speech has its place behind (in the hinder part of the head). He shall recite it in the middle; for speech has its place in the middle (of [425] the body). But speech being always, as it were, nearer to the latter part (of the Nabhanediṣṭha hymn), the Narasamsa must be repeated before the Nabhanediṣṭha is finished)<sup>s</sup>

The Hotar having effused the sacrificer in the shape of sperm (symbolically), gives him up to the Maitrâvaruṇa, saying, "form his breaths."

## 28.

(The Vâlakhilyas repeated by the Maitrâvâruṇa.)

He (the Maitrâvaruṇa) now repeats the Vâlakhilyas. For the Vâlakhilyas are the breaths. In this way he forms the breaths of the sacrificer. He repeats them by mixing two verses together. For these breaths are mutually mixed together, with the Prâṇa the Apâna, and with the Apâna the Vyâna. The two first hymns are repeated pâda by pâda; the second set (third and fourth) half verse by half verse, and the third set (fifth and sixth) verse by verse. By repeating the first set, he makes the breath and speech. By repeating the second set, he makes the eye and mind. By repeating the third set, he makes the ear and soul. Some take,

This is called the second Nabhanedistha hymn (10, 62), beginning ye yajñena. There the birth of the Angiras is spoken of.

4 The six first Valakhilya hymns are repeated in three sets, each comprising two hymns, see page 419.

<sup>&</sup>lt;sup>1</sup> This is mentioned in the fifth verse of the Nabhanedistha bymn (10, 61). Prajapati's intercourse with his daughter is alluded to in this hymn.

<sup>3</sup> The Nabhanedistha hymn, idam itiha roudram (10, 61) consists of twenty-seven verses; after the twenty-fifth verse is finished, the following Narasamsa hymn is repeated. Repeater of both the Nabhanedistha and Narasamsa hymns is the Hotar.

when repeating these Valakhilya Pragathas, always two Brihatis, and two Satobribatîs together. Though the wish obtainable by mixing the verses is obtained by this way of recital, yet no Pragathas are thus formed.

[426] He must repeat them by inserting an additional pâda; then thus are the Pragâthas formed. The Vâlakhilya verses are the Pragâthas. Therefore he must repeat them by inserting a pada (in order to obtain the Pragâtha metre). The Brihatî of the Pragâtha is the soul, the Satobrihatî the life. If he has repeated the Brihatî, then the soul, (is made); and if he has repeated the Satobrihati, the vital airs (are made). By thus repeating the Brihatî and the Satobrihatî, he surrounds the soul with the vital airs. Therefore he must repeat the Vâlakhilyas in such a way as to obtain the Pragatha metre. The Brihati is the soul, and the Satobrihati cattle. If he has repeated the Brihati, then the soul (is made); and if he has repeated the Satobrihatî, then cattle (is made). By repeating both he surrounds the soul with cattle. The two last hymns are repeated in an inverted order (first the eighth and then the seventh.)

The Maitravaruna after having made in this way the vital airs of the sacrificer, hands him over to the Brahmanachchhamsi, saying, "create him now (in the human form)."

## 29

(The Sukirti and Vrisákapi hymns repeated by the Bráhmanáchhamsi.)

The Brâhmanachchhamsi repeats the Sukirti hymn; for the Sukirti is the womb of the gods. He thus causes the sacrificer to be born out of the sacrifice, which is the womb of the gods.

He repeats the Vrisakapi hymn. For Vrisakapi is the soul. In this way he makes the soul of [427] the sacrificer. He repeats it with Nyûnkha. The Nyûnkha is food. In this way he provides him when born with food, just as (a mother) gives the breast to her child. That hymn is in the Pankti i.e. five-hood) metre; for man consists of five parts, viz. hair, skin, flesh, bones and marrow. He prepares the sacrificer just in the same way, as man (in general) is prepared.

The Brahmanachchhamsi, after having created the sacrificer, hands him over to the Achehhavaka, saying, "make a footing for him."

The form required for the Pragatha metre is the combination of the Brihatî with the Satobrihatî. If two Brihatîs are taken together, no Pragatha is formed, nor if two Satobrihatîs are joined.

<sup>\*</sup> See above page 419. This is called Atimarsa.

\* This is the hymn, apa prācha (10, 131). It is repeated by the Brāhmaṇachchhamsi.

\* This is the hymn vihi sotor (10, 86.)

\* This Nyūnkha differs somewhat from the usual way of making it. The sound is uttered sixteen times, three times with three moras, and thirteen times with half moras See Asval. Sr. S. 8, 3.

(The Evayûmarut repeated by the Achchhâvâka. Story of Bulila)

The Achchhâvâka now repeats the Evayâmarut hymn. This hymn is the footing; by repeating it the Achchhâvâka makes a footing to the sacrificer. He repeats it with Nyûnkha. The Nyûnkha is food. Thus he provides the sacrificer with food. In this hymn there is the Jagatî and Atijagatî metre, which metres comprise the whole universe what falls in the sphere of movable things as well as what falls beyond it. It is addressed to the Marutas. The Marutas are the waters; and water is food which is to be filled (in the sacrificer like water in a pot). In this way he provides the sacrificer with food.

The Nabhanedistha, Valakhilyas, Vrisakapi, and Evayamaruta are called "auxiliary hymns." The priest ought to recite them (all) along with (the other hymns); (if he does not like that) he ought not to repeat any (of them along with the other hymns).

[428] But if he should repeat them on different (days or occasions) it is just as if one would separate a man from his sperm. Thence he ought either to repeat them along with (the other hymns) or omit them entirely.

That (famous) Bulila, the son of Aśvātara, the son of Aśva, being once Hotar at the Visvajit sacrifice, speculated about this matter, that is to say, these Silpas (these auxiliary hymns). He thought, "There having been added two Sastras (that of the Maitravaruna and that of the Brâhmanâchchhainsî) to the midday libation in the Viśvajit of the sacrificial sessions for a year, I thus (in further addition) will repeat the Evavâmaruta." Thus he recited it. Whilst he was repeating it Gausla came near him, and said, "Hotar! Why does thy Sastra proceed without wheels? How has it come (that thou art acting in such a way)?" The Evavâmaruta is repeated by the Achchhâvâka standing north from the Hotar. He further said, "The midday libation belongs to Indra. Why dost thou wish to turn out Indra from it?" He answered, "I do not wish to turn out Indra from the midday libation." He said, (Yes, you do), for this particular metre being the Jagati and Atijagati is not fit for the midday libation, 11 and the hymn is besides addressed to the Marutas (not to Indra, as it should be); therefore one should not repeat it now. Bulila then said, "Stop, Achhâvâka, I wish to carry out Gausla's order.". Gausla then said, "He shall repeat an Indra hymn, in which

<sup>10</sup> Pravo mahe matayah (5,87).

<sup>&</sup>quot; The proper metre for the midday libation is the Tristubh, whilst the Jagati is used at the evening libation.

the mark of Viṣṇu is impressed. Thence thou, Hotar, shalt leave [429] out from thy Sastra this Evayâmaruta, which was recited after the Rudra Dhâyyâ, and before the Maruta Sastra. He did so, and so they proceed now.

#### 31

(Queries on some particulars of the application of these auxiliary hymns. Their meaning).

They ask, Why do they not repeat the Nabhanedistha in the Viśvajit. Atirâtra, and on the sixth day of the Salaha, when they make the sacrifice complete and reproduce the sacrificer (in a mystical way), although the Maitrâvaruna repeats the Vâlakhilyas which represent the breaths, but not the sperm (as the Nabhanedistha does), whilst the sperm must precede the breaths (in the act of generation)? In the same way why does the Brâhmanâchchhamsi repeat the Vrisâkapi when the Nâbhânedistha is not repeated? For the Vrisakapi is the soul, whilst the sperm represented by the Nabhanedistha hymn precedes the making of the soul. How then can the sacrificer be reproduced in this way? How can that be effected, if his life is not formed (by the act of generation)? For the priests produce the sacrificer (make him anew) by means of the sacrificial process. Therefore the whole being of the sacrificer cannot be made at once at the beginning, but just as an embryo which, lying in the womb, developes itself (grows gradually). If h has all limbs (only then he is entire). The priests should make them all on the same day. If thus the sacrifice is made ready, then the reproduction of the sacrificer is effected.

The Hotar repeats the Evayâmarut at the third libation. For this is the sacrificer's footing on which the Hotar places him at the end.

#### 22

(On the origin and nature of the so-called Kuntapa" hymns, Atharvaveda 20, 127-136. The Narasamsi, Raibhi and Parikiti, Disam klripti and Janakalpa verses; the Indra-gathas.)

[480] The juice of the metres which were all done by the sixth day (at the Ṣaļaha) was running (over the brim). Prajāpati got afraid lest the

is Instead of the Evayamarut, the Achchhavaka is to repeat, dyaur naya (6, 20,) which is an Indra hymn. Visnu is mentioned in the fourth pada of the second verse by the words, visnuad sachanah.

<sup>&</sup>quot;The so-called Kuntapa hymns are to be repeated by the Brahmanachehhmsi after he has finished the Vrisatapi. Their repetition has several peculiarities regarding the response, which all are noted by Asval. Sr. S. (8, 3). The response for the first 14 verses beginning with idam jana upa sunta is at the end of each verse only, it is simply other dairom. The verses which immediately follow up to eta asva aplavanta have two

juice of the metres might go away and run over the worlds. Therefore he kept it down by means of metres placed on another part (above them). With the Naråśamsi he kept down (the juice) of the Gâyatrî, with the Raibhî that of the Triṣṭubh, with the Pârikṣiti that of the Jagatîs, with the Kâravyâ that of the Anus [431] tubhs. Thus he provided again the metres with good juice. The sacrifice of him who has this knowledge becomes performed with metres keeping their juice, and he spreads it with metres keeping their juice, (i.e., the essence of the sacrifice is not lost).

The priest now repeats Naråśańsi verses. 14 For narah (men) means children and śańsah speech. He thus places speech in children. Therefore children of him who has this knowledge are born with the faculty of speaking. The Gods and Riṣis having gained the heavenly world by repeating the Naråśańsa verses, the sacrificers who repeat them go to the heavenly world also. The priest stops when repeating these verses, after each of the two or three first pâdas, and after the two or three last taken together, 15 just as he does when repeating the Vṛiṣākapi. For what is of the same nature as the Vṛiṣākapi (as the Narāśańsîs are

responses each, after every half verse. The seventy padas commencing with cta asna have each a response. The six verses commencing with vitatâu kirauâu have each a peculiar response after the first half verse. So the response to vitatâu is dundubhim ahananabhyam jaritar othamo daiva; that to the second is kosabile jaritar, &c. They are all given in the Atharvaveda Samhitâ (20, 133) along with the text of which they form, however, no part. For the response (pratigara) is repeated by the Adhvaryu. Similar responses occur in all verses which follow as far as the devanitham, adityoha jaritar; they all are given in the Atharvaveda, such as pipilakāvataļ, švā, parņašadaļ, &c., which all are followed by jaritar othamo daivom. In the Devanitha (Athar. 20, 135, 6-10) the response is in the first pâda of each verse; it is om la jaritar othâmo daiva. These Kuntapa songs do not bear a strictly religious character; they are praise songs, principally referring to Daksina and belong to that class of ancient poetry which bears the name narásanisi. This may be clearly seen from the commencement of the whole collection, idam jana upaśruta naraśainsah, tavisyate, i. e., hearken ye people to this; Narasamsah will be praised with chants. The recitation of these pieces is accompanied with musical instruments, such as dundubhi, karkari, &c. The repeater must have been originally the chanter; for in the response he is always addressed by "jaritar;" i. e., singer.

<sup>14</sup> Idam jana upa śruta náráśańsa A. V. 20, 127, 1-3.

<sup>15</sup> This is a translation of the term pragrâha. Several of the verses are in the Paukti metre; then the three last pâdas are taken together. As far as this goes, they are just recited as the Vrişâkapi hymn. Only the Nyûnhka is not made, but instead of it the Ninarda, which is a substitute for it. This peculiar pronunciation of the vowel takes place in the second syllable of the third, and the fourth of the fourth pada. The Pratigara is madethama dairom othâmo dairom.

supposed to be) follows the same rule. In repeating them, he shall not make Nyûnkha, 16 but pronounce them with a kind of [482] Ninarda, 17 for this is the Nyûnkha of the Narâsamsîs verses.

The priest repeats the Raibhi verses. For the Gods and Risis went by making a great noise (rebhantah) to the celestial world; in the same way, therefore, the sacrificers go to the celestial world. (The recital is just the same as that of the Narâsinsis, and subject to the same rules.)

He repeats the *Pârikṣiti* verses. 19 For Agni is the dweller round about (parikṣit); he lives round the people, and the people live round (parikṣi) him. He who has such a knowledge, obtains union with Agni, and shares the same character and abode with him. As to these Pârikṣiti verses (they may have another meaning too). For the year is *Parikṣit* (dwelling round about); for it dwells round about men, and men dwell round about the year. Therefore he who has this knowledge, obtains union with the year (samvatsara) and shares its character and abode. (The Pârikṣiti verses are repeated in the same way as the Narâśainsîh.)

He repeats the Kâravyâ verses. 20 For any work of the gods crowned with success was performed by means of the Kâravyâs; and the same is then the case with the sacrificers. (The recital is the same as that of the Narâśansîh.)

The priest now repeats the "directions forming verses" (diśâm klriptis). For in this way he [483] forms the directions. He repeats five such verses; for there are five directions, viz., the four points (east, west, south and north)

In repeating the Vrisakapi hymn, both the Nyankha and Ninarda are used. The Nyankha takes place at the second syllable of the third pada, which is the proper place for the Ninarda also. (On the Nyankha see page 322). The Ninarda is described by Asval. Sr. S. 7, 11, as follows: okaras chaturninarda udattan prathamottamav anudattavitasa uttaro snudattatarah plutah prathamo makaranta uttamah, i.e., the vowel o has four times the Ninarda sound; the first and last times it has the udatta accent, the two others the anudatta; the latter of which has even the anudattatara (lowest anudatta); the first (and last) is pronounced with three moras. There is another way of making the Ninarda by pronouncing the o successively first with the udatta, then with the anudatta, then with the svarita, and lastly with the udatta accent again.

<sup>&</sup>quot;Niviva is to be parsed ni vi iva, the ni and vi belonging to the verb nardet. The whole means, literally, he ought to make a peculiar species of the Ninarda, as it were.

<sup>18</sup> Vachyasva rebha, A. V. 20, 127, 4,

<sup>12</sup> Rajño visvajaniyasya, A. V. 20, 127, 7-10. In every verse the word pariksit, i. e., dwelling round about (said of Agni) occurs.

in Indrah karum abibudhat, A. V. 20, 127, 11-14. Because of the word karu, i. e., singer, praiser, occurring in the first verse, they are called karavyas.

<sup>21</sup> These are. yah sahbeyo vidathya, A. V. 20, 128, 1-5.

and one direction above crossing (them all). He ought not to repeat (these verses) with Nyûńkha, nor make the Ninarda in the same way as above. Thinking, I will not mutilate  $(nyûňkhayûni)^{2}$  these directions, he repeats these verses, half verse by half verse.

For making a footing, he then repeats the Janakalpa verses. For children are janakalpa (production of men). Having made the directions in the above manner, he places people in them. He shall not repeat these verses with Nyûnkha, nor with the Ninarda, but just in the same way and for the same reasons as the disâm klripti.

He repeats the *Indra-gâthâs*.<sup>24</sup> For by means of the Indra songs, the Devas sang the Asuras down and defeated them. In the same way, the sacrificers put down their enemies by these songs. They are repeated, half verse by half verse, to obtain a footing for the sacrificer.

33.

(Aitaša-pralapa. The Pravahlika, Ajijñåsenya Pratirâdha, and Ativåda Verses.)

The priest (Brâhmanachhamsi) repeats the Aitasapralapa. Aitasa was a Muni. He saw the mantras, called "the life of Agni" (agner âyuh), which should remove all defects from the sacrifice, as some say. He said to his sons. "O my dear sons, I saw 'the life of Agni; 'I will talk about it : but pray do not scorn at me for anything I might speak. He then commenced to repeat, etâ aśvâ âplavante, pratipam [484] prâti sutvanam (A. V. 20. 129, 1 et seq.).25 Then one of his family, Abhyagni by name, went to him at an improper time (before Aitasa had finished his talk) and stopped his mouth by putting his hand on it, saying, "Our father has become mad." Then his father said to him, "Go away, become infected with leprosy, thou who hast murdered my speech. I would be able to prolong the life of a cow to a hundred, and that of a man to a thousand years (if thou wouldst not have stopped my mouth), but thou, my son, who hast overpowered me (in such an improper way), I curse: thy progeny shall come into the condition of the lowest among the most wicked." Therefore they say, that among the Aitasayanas the Abhyagnis are most burdened with sins, in the whole Aurva-Gotra (to which they belong). Some priests lengthen this Aitasa-pralapa (repeating eighteen

<sup>22</sup> From ukh, unkh. to move, go.

<sup>23</sup> Yo naktakso anabhyakto, A. V. 20, 128, 6-11.

<sup>24</sup> Yad indrado dasurajñe, A. V. 20, 128, 12-16.

<sup>\*</sup> According to Sayana, the Aitasa-pralapa consists of 70 padas.

more padas). (If they choose to do so) one should not prevent them; but say, "repeat as long as you like. For the Aitasa-pralapa is life." Therefore, he who has this knowledge, prolongs in this way the life of the sacrificer.

As to the Aitasa-pralapa, there is another meaning in it. For it is the essence (juice) of the metres; by repeating it, the reciter puts speech in the metres. He who has this knowledge, will keep the essence in the metres, when the sacrifice is performed, and will spread the sacrifice with the essence in the metres.

But there is still another meaning in the Aitasa-pralâpa; it is fit for removing defects in the sacrifice, and for restoring its entirety. For the Aitasa-pralâpa is imperishableness. (Therefore when it is recited, the sacrificer wishes) "May my sacrifice be lasting and all its defects be removed." He repeats [435] this Aitasa-pralâpa, stopping after every pâda, just as the Nivid is repeated; at the last pâda he, pronounces "om," just as it is done in the Nivid.

He repeats the *Prāvahlika* verses.<sup>26</sup> For the gods made the Asuras benumbed (*pravahlya*) by means of the Pravahlikâs, and, consequently, defeated them. In the same way, the sacrificers benumb and defeat their enemies by repeating these verses. They are repeated, half verse by half verse for obtaining a footing.

He repeats the  $Ajij\tilde{n}asenya$  verses. For, by means of these verses, the Devas recognised  $(Aj\tilde{n}aya)$  the Asuras and defeated them. In the same way, the sacrificers recognise and defeat their enemies. They are repeated half verse by half verse.

He now repeats the *Pratirâdha*. For, by means of it, the Devas frustrated (*prati-râdh*) the efforts of the Asuras, and consequently defeated them. The same effect is produced by the sacrificers who have repeated it.

He repeats the Ativada. For, by means of it, the Devas abused (ativad) the Asuras so much as to defeat them. The same effect is produced by the sacrificers who repeat it. They are repeated, half verse by half verse, for obtaining a footing.

<sup>2</sup> Vitatáu kiranáu dváu, A. V. 20, 188, 1-6.

<sup>21</sup> Iha ittha prág apág udak, A. V. 20, 184, 1-4.

<sup>\*</sup> Bhugiti abhigatah, A. V. 20, 135, 1-3.

<sup>1</sup>º Vime devá akran, A. V. 20, 185, 4.

(Story of the Sacrifices of the Adityas and Angirasas for reaching Heaven.)

He repeats the Devantitham. 30 (About this, the following story is reported.) The Aditiyas and Angirasas [436] were contending with one another as to who should gain first the heavenly world. The Angirasas had seen (in their mind) that, by dint of the Soma sacrifice they were about to bring on the next day, they would be raised to heaven first. They therefore despatched one from among themselves, Agni by name, instructing him thus: "Go to the Adityas and announce to them that we shall, by dint of our to-morrow's Soma sacrifice, go to heaven." As soon as the Adityas got sight of Agni, they at once saw (in their minds) the Soma sacrifice by which they would reach heaven. Having come near them, Agni said, "We inform you of our bringing to morrow that Soma sacrifice, by means of which we shall reach heaven." They answered, "And we announce to you that we are just now contemplating to bring that Soma sacrifice, by means of which we shall reach heaven; but thou (Agni) must serve as our Hotar, then we shall go to heaven. He said, "Yes," (and went back to the Angiras). After having told (the Angiras the message of the Adityas) and received their reply, he went back to the Adityas). They asked him, "Hast thou told our message?" He said, "Yes, I have told it (to the Abgiras); and they answered, and asked. 'Did'st thou not promise us thy assistance (as a Hotar),' and I said, 'Yes, I have promised.' (But I could not decline the offer of the Adityas). For he who engages in performing the duty of a sacrificial priest, obtains fame; and any one Who prevents the sacrifice from being performed, excludes himself from his fame. Therefore I did not prevent (by declining the offer)." If one wishes to decline serving as a sacrificial priest, then this resfusal is only justified on account of oneself being engaged in a sacrifice. or because of being legally prohibited to perform the sacrificial duties.

35

[437] (On the Daksinâ given by the Âdityas to the Angirasas. The Devinîtha Hymn.)

The Angirasas, therefore, assisted the Adityas in their sacrifice. For this service, the Adityas gave them the earth filled with presents (daksind) as reward. But when they had accepted her, she burnt them. Therefore they flung her away. She then became a lioness, and, opening her

<sup>30</sup> Aditya ha jaritar angirobhyo, A. V. 20, 135, 6 et seq. 17 verses, according to Say.

mouth, attacked people. From this burning state of the earth came those ruptures (which are now visible on her), whereas she had been previously quite even.<sup>31</sup> Thence one shall not retake a sacrificial reward which one has once refused to accept. (For he must think) the Dakṣiṇâ being penetrated by a flame, shall not penetrate me with it. But should he take it back, then he may give it to his adversary and enemy, who will be defeated, for it burns him.

That (Âditya, the sun) then assuming the shape of a white horse with bridle and harness, presented himself to the other Âdityas, who said, "Let us carry this gift to you (the Angirasas)." Therefore this Devanîtha, i.e., what is carried by the gods, is to be recited.

(Now follows the Devanîtha, with Explanatory Remarks.)

"The Adityas, O singer! brought the Angirasas their reward. The Angirasas, O singer, did not go near," i.e., they did not go near to that first gift (the earth).

"But, O singer! (afterwards) they went near it," i.e., they went near the other gift (the white horse).

[438] "They did not accept it, O singer," i.e., they did not accept this earth. "But they accepted it," i.e., they accepted that white horse.

"He (Aditya, the sun), being carried away, "the days disappeared;" for he (the sun) makes the days visible.

"He being carried away, the wise men were without a leader (purogava)." For the reward (Dakṣiṇâ) is the leader in the sacrifices. Just as a carriage without having a bullock as a leader yoked to it, becomes damaged, a sacrifice at which no reward (Dakṣiṇâ) is given, becomes damaged also. Therefore, the sacrificial reward must be given (to the performers of a sacrifice), and even if it should be but very little (on account of the poverty of the sacrificer).

"And, further, this horse is white, with quickly running feet, the swiftest (of all). He quickly discharges the duties incumbent on him. The Adityas, Rudras and Vasavas praise (him). Accept, therefore, this gift, O Angiras!" They now intended accepting this gift.

<sup>&</sup>quot;Here we have an attempt to explain the unevenness of the earth. It is interesting to see the theories of modern geology foreshadowed in this certainly ancient myth.

<sup>\*\*</sup>Instead of neta sann, which reading is to be found here, as well as in the Atharvaveda, netah sann must be read; neath, then, is an irregular form of the past part, of ni, to carry, standing for nita.

"This gift is large and splendid. This present which the gods have given, shall be your illuminator. It shall be with you every day. Thence consent to accept it!" After having heard these words) the Angiras accepted the reward.

In reciting this Devanîtha, the priest stops at every pâda, just as is done when the Nivid is repeated, and pronounces "om" at the last pâda, just as is the case with the Nivid.

36.

[439] (Bhûte-chhad, Ahanasya, Dadhikravan, Pavamanya, and the Indra Brihaspati Verses.)

He now repeats the Bhûte-chhad \*: (dazzling power) verses. By means of these verses, the Devas approached the Asuras by fighting and cunning. For, by means of them, they dazzled the power of the Asuras, and consequently overcame them. In the same way, the sacrificer who repeats these verses, overcomes his enemy. They are repeated half verse by half verse, to obtain a footing.

He now repeats the Ahanasya 34 verses. For the sperm is poured forth from the Ahanasya (penis); and from the sperm creatures are born. In this way, the priest makes offspring (to the sacrificer). These verses are ten in number; for the Viraj has ten syllables, and the Viraj is food; from food the sperm (is produced) and can (consequently) be poured forth, and from sperm creatures are produced. He repeats them with Nyûnkha; for this is food.

He now repeats the Dadhikravan verse, dadhikravano akarsiham (Atharv. V. 20, 137, 3). For the Dadhikra is the purifier of the gods. For he (the priest) spoke such (words b) as are to be regarded as the speech containing the most excellent semen. 36 By means of this purifier of the gods, he purifies speech (râch). The verse is in the Anuştubh metre; for Vach is Anustubh, and thus she becomes purified by her own metre.

He now repeats the Pâvamânya verses, sutûso madhumatamâ (9, 101,4); for the Pâvamânvas (purification verses) are the purification of the gods. For he spoke such (words) as are to be regarded as the speech containing the most excellent semen. By means of this purifier of the gods, he purifies speech. They are Anustubhs; for the Vach is Anustubh, and thus she becomes purified by her own metre.

<sup>33</sup> Tvam indra Śarma riya, A. V. 20, 135, 11-13. \*\* Lit., penis; for ahanas, ahana, means penis, derived just as jaghanya, i.e., from the root han, to strike. Say. explains it by "maithunam," i.e., cohabitation.

\*\* Yad asya amhubhedyah, A. V. 20, 126, 1-10,

\*\* The repetition of the Ahanasya verses is to be understood,

[440] He now repeats the Indra-Brihaspati triplet of verses commencing, and drapso amsumatim (8, 85, 13-15). At the end of it (verse 15) there is said, "Indra, assisted by Brihaspati, conquered the tribes of the despisers of the Devas when they encountered (the Devas on the battle-field)." For the Asura nation, when they had marched out to fight against the Devas, was everywhere subjugated by Indra with the assistance of Brihaspati, and driven away. Therefore the sacrificers subdue and drive away by means of Indra and Brihaspati the nation of the Asuras (asurya varna). 37

They ask, Should the Hotri-priest, on the sixth day, repeat (the hymns) along (with the additional Sastras?). See 6, 26.

He concludes with a Brihaspati verse; thence he ought not to repeat (the hymns) along (with the additional Sastras).

<sup>\*\*</sup>That these are the Zoroastrians, is beyond any doubt. See my Essays on the Sacred Language, Writings, &c., of the Parsis, page 226-30.

# [441] SEVENTH BOOK.

## FIRST CHAPTER.

(The Distribution of the Different Parts of the Sacrificial Animal among the Priests.)

1

Now follows the division of the different parts of the sacrificial animal (among the priests). We shall describe it1. The two jawbones with the tongue are to be given to the Prastotar; the breast in the form of an eagle to the Udgatar; the throat with the palate to the Pratihartar; the lower part of the right loins the Hotar; the left to the Brahma; the right thigh to the Maitravaruna; the left to the Brahmanachhamsi; the right side with the shoulder to the Adhvaryu; the left side to those accompany the chants; \* the left shoulder to the Pratipasthatar; the lower part of the right arm to the Nestar; the lower part of the left arm to the Potar; the upper part of the right thigh to the Achhavaka; the left to the Agnidhra; the upper part of the right arm to Atreya; the left to the Sadasya; the back bone [442] and the urinal bladder to the Grihapati (sacrificer); the right feet to the Grihapati who gives a feasting; the left feet to the wife of that Grihapati who gives a feasting: the upper lip is common to both (the Grihapati and his wife), which is to be divided by the Gihapati. They offer the tail of the animal to wives, but they should give it to a Brâhmana; the fleshy processes (manikāh) on the neck and three gristles (kākasāh) to the Gravastut; three

<sup>&#</sup>x27; The same piece is found in Asv. Sr. S. 12, 9.

<sup>&</sup>lt;sup>2</sup> The Upagâtris accompany the chant of the Sâma singers with certain syllables which correspond to the Pratigâra of the Adhvaryu This accompaniment is called upagânam. It differs according to the different Sâmans. At the Bahis-pavamâna Stotra at the morning libation, the upagânam of the Upagâtris is ho. Besides, the sacrificer has to make an upagânam also. This is om at the Bahis-pavamâna Stotra.

The Atreya who is here mentioned as a receiver of a share in the sacrificial animal, is no officiating priest. But the circumstance that he receives gold for his Daksina, and that it is given to him before the other priests (save the Agnidhra), as we learn from the Katiya Érauta Sutras 10, 2, 21 shows, that he had a certain right to a principal share in all sacrificial donations. Atreya, meaning only a descendant of the Atrigotra, the right appears to have been hereditary in the family of the ancient Rigi Atri.

other gristles and one-half of the fleshy part on the back (vaikartta 4) to the Unnetar; the other half of the fleshy part on the neck and the left lobe (kloma 5) to the slaughterer, who should present it to a Brâhmaṇa, if he himself would not happen to be a Brâhmaṇa. The head is to be given to the Subrahmṇyâ), the skin belongs to him (the Subrahmaṇyâ), who spoke, śvaḥ sutyâm (to-morrow at the Soma sacrifice); 6 that part of the sacrificial animal at a Soma sacrifice which belongs to Iļâ (sacrificial food) is common to all the priests; only for the Hotar it is optional.

All these portions of the sacrifical animal amount to thirty-six single pieces, each of which represents the pâda (foot) of a verse by which the sacrifice is carried up. The Brihatî metre consists of thirty-six syllables; and the heavenly worlds are of the Brihatî nature. In this way (by dividing the animal into thirty-six parts), they gain life (in this world) and the heavens, and having become established in both (this and that world), they walk there.

[443] To those who divide the sacrificial animal in the way mentioned, it becomes the guide to heaven. But those who make the division otherwise, are like scoundrels and miscreants who kill an animal merely (for gratifying their lust after flesh).

This division of the sacrificial animal was invented by the Risi Devabhaga, a son of Sruta. When he was departing from this life, he did not entrust (the secret to any one). But a supernatural being communicated it to Girija, the son of Babhru. Since his time, men study it.

# SECOND CHAPTER.

The Penances for Mishaps to the Performer of the Agnihotram).

2.

(What Penances are required when an Agnihotri Dies)

They ask, If a man who has already established a sacred fire (an Agnihotri) should die on the day previous to a sacrifice (upavasatha), what is to become of his sacrifice (to which all preparations had been made)?

<sup>\*</sup>A large piece of flesh.— $S\hat{ay}$ .

The piece of flesh which is on the side of the heart .- Say.

<sup>&</sup>quot;See the note to 6, 8.

Thus Say., but the translation, a śrotriya, i.e., sacrificial priest (acquainted with the sruti would suit better,

One should not have it brought; thus say some; for he (the owner) himself has no share in the sacrifice.

They ask, If an Agnihotri should die after having placed the intended fire offering, be it the Sānnāyya¹ or (other) offerings (on the fire), how is [444] this to be atoned for? One shall put all these things one after the other round the fire (like sticks, paridhas) and burn them all together. This is the penance.

They ask, If an Agnihotri should die after having placed the sacrificial offerings (ready made) on the Vedi,<sup>2</sup> what is the atonement? One ought to sacrifice them all in the Ahavaniya fire, with the formula  $Sv\hat{a}h\hat{a}$ , to all those deities for whom they were intended (by the deceased Agnihotri).

They ask, If an Agnihotri should die when abroad, what is to become of his burnt offering (agnihotram)? (There are two ways.) Either one shall then sacrifice the milk of a cow to which another (as its own) calf had been brought (to rear it up), for the milk of such a cow is as different as the oblation brought in the name of an Agnihotri deceased. Or, they may offer the milk of any other cow. But they mention another way besides. (The relatives of the deceased Agnihotri) should keep burning the (three) constantly blazing fires (Ahavaniya, &c.) without giving them any offering till the ashes of the deceased shall have been collected. Should they not be forthcoming, then they should take three hundred and sixty footstalks of Palasa leaves and form of them a human figure, and perform in it all the funeral ceremonies required (arrt). After having brought the members of this artificial corpse into contact with the three sacred fires, they shall remove (extinguish) them. They shall make this human [445] figure in the following way: one hundred and lifty footstalks are to represent the trunk of the corpse, one hundred and forty both the thighs, and fifty both the loins, and the rest are instead of the head, and are therefore to be placed accordingly. This is the penance.

<sup>&#</sup>x27;Sannayya is the technical term for a certain offering of the Agnihotris. It is prepared in the following way: The Adhvaryu takes the milk from three cows, called Ganga, Yamuna and Sarasvati, on the morning and evening, and gives it to the Agnidhrs. Half the mik is first drawn from the udder of each of the three cows under the recital of mantras; then the same is done silently (tûşnim). The milk is taken from these cows on the evening of the New Moon day, and on the morning of the following day, the so-called Pratipad (the first day of the month). The milk drawn on the evening is made hot, and lime-juice poured over it, to make it sour, whereupon it is hung up. The fresh milk of the following morning is then mixed with it, and both are sacrificed along with the Purodása. Only he who has already performed the Agnistoma, is allowed to sacrifice the Sannayya at the Darsapurnima işti. (Oral information.)

The place for all the offerings.

3.

(This Paragraph is identical with 5, 27.)

4.

(On the Penances in the case of the Sannayya being Spoiled.)

They ask, If the Sânnâyya which was milked on the evening becomes spoiled or is lost (during the night), what is the penance for it? (The answer is) The Agnihotri shall divide the milk of the morning into two parts, and after having curdled one part of it, he may offer it. This is the penance.

They ask, If the Sânnâyya which was milked on the morning becomes spoiled or is lost, what is the penance? (The answer is) He must prepare a Purodâsa, for Indra and Mahendra, divide it instead of the milk, into the parts required, and then sacrifice it. This is the penance.

They ask, If all the milk (of the morning and evening) of the Sânnâyya becomes spoiled or is lost, what is the penance for it? The penance is made in the same way by offering the Indra or Mahendra Puroḍâśa (as in the preceding case).

They ask, If all the offerings (Purodâsa, curds, milk) become spoiled or are lost, what is the penance for it? He ought to prepare all these offerings with melted butter, and, having apportioned to the several gods their respective parts, should sacrifice this Ajyahavis (offerings with melted butter) as an Iṣṭi. [446] Then he ought to prepare another Iṣṭi all smooth and even. This sacrifice performed (in the regular way) is the penance for the first which had been spoiled.

5.

(The Penance required when Anything of the Agnihotram is Spilt, or the Spoon is Broken, or the Garhapatya Fire Extinguished.)

They ask, If anything improper for being offered should fall into the fire offering when placed (over the fire to make it ready), what is the penance for it? The Agnihoti then ought to pour all this into a Sruch (sacrificial spoon), go eastwards and place the usual fuel (samidh) into the Ahavanîya fire. After having taken some hot ashes from the northern part of the Ahavaniya fire, he shall sacrifice it by repeating either in his mind (the usual Agnihotra mantra), or the Prajâpati verse. In this

<sup>&</sup>lt;sup>3</sup> Prajápate na tvad etáni (10, 121, 10).

way (by means of the hot ashes), the offering becomes sacrificed and is not sacrificed.<sup>4</sup> (It is of no consequence) whether only one or two turns of the oblation (become spoiled); the penance for it is always performed in the way described. Should the Agnihotri be able to remove thus (the unclean things fallen into the offering) by pouring out all that is spoiled, and pour in what is unspoiled, then he ought to sacrifice it just as its turn<sup>6</sup> is. This is the penance.

They ask, If the fire offering when placed over the fire (for being made ready) is spilt or runs over (by boiling), what is then the penance for it? He [447] shall touch what fell down with water for appeasing (arresting the evil consequences); for water serves for this purpose. Then moving with his right hand over what fell out, he mutters the mantra, "May a "third go to heaven to the gods as a sacrifice; might I obtain thence "wealth! May a third go to the air, to the Pitaras, as a sacrifice; might I "obtain thence wealth! May a third go to to the earth, to men; might I "obtain thence wealth!" Then he mutters the Viṣṇu-Varuṇa verse, yayor ojasâ shabhitâ rajâmsi (A. V. 7, 25, 1). For Viṣṇu watches over what is performed badly in the sacrifice, and Varuṇa over what is performed well. To appease both of them, this penance (is appropriate).

They ask, When the fire offering, after having been made ready, at the time when the Adhvaryu takes it eastward to the Ahvanîya fire (to sacrifice it), runs over or is spilt altogether, what is the penance for it? (The Adhvaryu is not allowed to turn back his face). If he would turn his face backward, then he would turn the sacrificer from heaven. Therefore (some other men) must gather up for him when he is seated (having turned the face eastward) the remainder of the offering, which he then sacrifices just in its turn. This is the penance for it.

They ask, If the sacrificial spoon (sruch) should be broken, what is the penance for it? He ought to take another Sruch and sacrifice with it. Then he shall throw the broken Sruch into the Ahavaniya fire, the stick being in the front, and its eavity behind. This is the penance for it.

They ask, If the fire in the Ahavaniya only is burning, but that in the Gârhapatya is extinguished, what is the penance for it? When he

<sup>&#</sup>x27;It is only burnt by the ashes, but not sacrificed in the proper way.

Unniti. Sây. understands by it the placing of the offering into the Agnihotrâ-havani, which is a kind of large spoon.

<sup>\*</sup> See 3, 38.

Four times a portion is to be poured into the Agnihotrâ-havani.

takes off the [448] eastern portion of the Ahavaniya (for the Garhapatya), then he might lose his place; if he takes off the western portion, then he would spread the sacrifice in the way the Asuras do; if he kindles (a new fire) by friction, then he might produce an enemy to the sacrificer; if he extinguishes it, then the vital breath would leave the sacrificer. Thence he must take the whole (Ahavanîya fire) and, mixing it with its ashes, place it in the Garhapatya, and then take off the eastern part as Ahavanîya. This is the penance for it.

6.

(The Penances for a Firebrand taken from a Sacred Fire, for Mingling the Sacred Fires with one another, or with Profane Fires.)

They ask, If they take fire from that belonging to an Agnihotri, what is the penance for it? Should another Agni be at hand, then he should put him in the place of the former which has been taken. Were this not the case, then he ought to portion out to Agni Agnivat a Purodása, consisting of eight pieces (kapâlas). The Anuvâkyâ and Yâjyâ required for this purpose are, agninâ agnih samidhyate (fire is kindled by fire, 1, 12, 6); tvâm hy âgne âgninâ (8, 43, 14). Or, he may omit the Anuvâkyâ and Yâjyâ verses and (simply) throw (melted butter) into the Ahavanîya, under the recital of the words, to Agni Agnivat Asvâhâ! This is the penance for it.

They ask, When some one's Ahavaniya and Gârhapatya fires should become mutually mingled together, what is the penance for it? One must portion out to  $Agni\ viti$  a Purodâsa, consisting of eight pieces, under the recital of the following [449] Anuvâkyâ and Yâjyâ verses:  $agna\ âyâhi\ vitaye$ ) 6, 16, 10); yo agnim devavitaye (1, 12, 9). Or, he may (simply) sacrifice (melted butter), under the recital of, to  $Agni\ viti\ Svâhâ$ ! in the Ahavanîya fire. This is the penance for it.

They ask, When all the (three) fires of an Agnihotri should become mutually mingled together, what is the penance for it? One must portion out to Agni Vivichi (Agni, the separater) a Purodaśa, consisting of eight pieces, and repeat the following Anuvâkyâ and Yâjyâ verses: svar na vastor uṣasâm arochi (7, 10, 2); tvâm agne mânuṣîr îlate viśaħ (5, 8, 3). Or, he may (simply) offer (melted butter), under the recital of, to Agni Vivichi Svâhâ! in the Ahavaniya fire. This is the penance for it.

Say, understands the fire which is taken from the Ahavaniya and placed in the Garhapatya.

They ask, When some one's fires are mingled together with other fires, what is the penance for it? One must portion out to Agni kṣmâvat a Puroḍâśa, consisting of eight pieces, under the recital of the following Anuvâkyâ and Yâjyâ: akrandad agnis tanayan (10, 45, 4); adhâ yathâ nah pitaraḥ parâsaḥ (4, 2, 16). Or, he may (simply) sacrifice (melted butter), under the recital of, Agni kṣmâvat Svāhâ! in the Ahavanîya fire. This is the penance for it.

7.

(The Penance for a Sacred Fire becoming Mixed with those of a Conflagration in a Village, or in a Wood, or with Lightning, or with those Burning a Corpse.)

They ask, When the fires of an Agnihotri should burn together with the fire of a general conflagration in the village, what is the penance for it? He ought to portion out a Purodâsa consisting of eight pieces to Agni Samvarga (Agni, the mingler), under the recital of the following Anuvâkyâ and Yâjyâ: kuit su no gaviṣṭaye (8, 64, 11), mâ no asmin mahâdhine (8, 64, [450] 12). Or, he may (simply) sacrifice (melted butter) under the recital of, to Agni Samvarga Svâhâ! in the Ahavanîya fire. This is the penance for it.

They ask, When the fires of an Agnihotri (have been struck) by lightning, and become mingled with it, what is the penance for it? He must offer to Agni apsumat (water Agni) a Purodása consisting of eight pieces, under the recital of the following Anuvâkyâ and Yâjyâ: Apsv agne (8, 43, 9); mayô dadhe (3, 1, 3). Or, he may (simply) sacrifice (melted butter), under the recital of, to Agni apsumat Srâhâ! in the Ahvanîya fire. This is the penance for it.

They ask, When the fires of an Agnihotri should become mingled with the fire which burns a corpse, what is the penance for it? He must offer to Agni śuchi a Purodâśa, consisting of eight pieces, under the recital of the following Λnuvâkyâ and Yâjyâ: Agnih śuchi vratatamah (8, 44, 21); ud agne śuchayas tava (8, 44, 17). Or, he may (simply) sacrifice (melted butter), under the recital of, to Agni śuchi Sváhá! in the Ahavanîya fire. This is the penance for it.

They ask, When the fires of an Aguihotri should burn together with those of a forest conflagration, what is the penance for it? He shall catch the fires with the Aranis (the two wooden sticks used for producing fire), or (if this be impossible) he should save a firebrand from either the

Ahavanîya or Gârhapatya. Where this is impossible, then he must offer to Agni Samvarga (Agni, the mixer) a Purodâśa, consisting of eight pieces, under the recital of the abovementioned Anuvâkyâ and Yâjyâ (which belong to the Agni Samvarga). Or, he may (simply) sacrifice (melted butter), under the recital of, to Agni Samvarga Svâhâ in the Ahavanîya fire. This is the penance for it.

8.

[451] (The Penances when the Agnihotri Sheds Tears, or Breaks his Vow, or Neglects the Performance of the Darsapürnima Isti, or when he allows his Fires to go out.)

They ask, When an Agnihotri on the day previous to the sacrifice should shed tears, by which the Purodasa might be sullied, what is the penance for it? He must offer to Agni Vratabhrit (Agni, the bearer of vows) a Purodasa, consisting of eight pieces, under the recital of the following Anuvâkyâ and Yâjyâ: tvam agne vratabhrit suchir (Asv. Sr. S. 3, 11) vratâni bibhrad vratapâ (Asv. Sr. S. 3, 11). Or, he may sacrifice (melted butter), under the recital of, to Agni vratabhrit Svâhâ! in the Ahavanîya fire. This is the penance for it.

They ask, When an Agnihotri should do something contrary to his vow (religion) on the day previous to the sacrifice, what is the penance for it? He must offer a Purodâsa, consisting of eight pieces to Agni vratapati (Agni, the lord of vows), under the recital of the following Anuvâkyâ and Yâjyâ: tvam agne vratapâ asi (8, 11, 1); yad vo vayam praminâma (10, 2, 4). Or, he may sacrifice (melted butter), under the recital of, to Agni vratapati Svâhâ! in the Ahavanîya fiire. This is the penance for it.

They ask, When an Agnihotri should neglect the celebration of the New Moon or Full Moon sacrifices, [452] what is the penance for it? He must offer to Agni pathikrit (paver of ways) a Purodâsa, consisting of eight pieces, under the recital of the following Anuvkâyâ and Yâjyâ:

स्वमग्ने प्रतसृच्छुचिरग्ने देवानिहावह । उप यज्ञं हविश्च नः ॥

The Yajya is:

व्रतानि विश्वद्वतपा श्रद्ध्यो यजाना देवानजरः सुवीरः । द्रष्टदुरनानि सुसृजीकी श्रग्ने गोपाय ना जीवसे जातवेदः ॥

<sup>\*</sup> The Anuvâkya is according to Asval:

vettha hi vedho adhvana (6, 16, 3); â derânâm api (10, 2, 3). Or, he may sacrifice (melted butter), under the recital of, to Agni Pathikrit Srâhâ! in the Ahavanîya fire. This is the penance for it.

They ask, When all (three) fires of an Agnihotri should go out, what is the penance for it? He must offer to Agni tapasvat, janadvat and pākavat, a Purodāša, consisting of eight pieces, under the recital of the following Anuvākyā and Yājyā: āyāhi tapasā janeṣu (Aśv. Sr. S. 3, 11); ā no yāhi tapasā (Aśv. Sr. S. 3, 11). Or, he may sacrifice (melted butter) in the Ahavanyāa fire, under the recital of, to Agni tapasvat, janadvat pākavat, Svāhā! This is the penance for it.

9.

(Penances for an Agnikotri when he Eats New Corn without bringing the Sacrifice prescribed, and for Various Mishaps and Neglect when sacrifising.)

They ask, When an Agnihotri eats new corn without having offered the Agrayana 11 isti, what is the penance for it? He must offer to Agni Vaisvanara a Purodasa, consisting of twelve pieces, under the [453] recital of the following Anuvakaya and Yajya: Vaisvanaro ajajanat (?); pristo divi pristo (1, 98, 2). Or, he may offer to Agni Vaisvanara (melted butter) in the Ahavanaya fire, under the recital of, to Agni viasvanara Svaha! This is the penance for it.

They ask, When one of the potsherds (kapalas) containing the Purodasa should be destroyed, what is the penance for it? He must offer a Purodasa, consisting of two pieces, to the Asvins, under the recital of the following Anuvâkyâ and Yâjyâ: aśvinâ vartir (1, 92, 16); à gomâtâ nasatya (7, 72, 1). Or, he may sacrifice (melted butter) in the Ahvanîya fire under the recital of, to the Asvins Svâhâ! This is the penance for it.

श्रापाहि तपसा जनेष्वग्रे पावको श्रचिर्पा।

उपेमां सुष्टतिं मम ॥

The Yâjyâ is:

द्या ना याहि तपसा जनेष्वग्ने पावक दीद्यत् । हम्या देवेषु ने। दुधत् ॥

<sup>10</sup> The Anuvâkyā is :

u This Isti is prescribed to be performed before the Agnihotri is allowed to eat new corn.

They ask, When the stalks of kuśa grass (pavitra) (on which the offering is placed) should be destroyed, what is the penance for it? He must offer to Agni pavitravat a Purodâśa, consisting of eight pieces, under the recital of the following Anuvâkyâ and Yâjyâ: pavitram te vitatam (9, 83, 1); tapos pavitram (9, 83, 2). Or, he may offer (melted butter) in the Ahavanîya fire under the recital of, to Agni pavitravat Svâhâ! This is the penance for it.

They ask, When the gold of an Agnihotri should be destoryed, what is the penance for it? He must offer to Agni hiranyvat Purodâsâ, consisting of eight pieces, under the recital of the following Anuvâkyâ and Yâjyâ: hiranyakeśo rajaso visâra (1, 79, 1); â te suparna aminantam (1, 79, 2). Or, he may offer (melted butter) in the Ahavanîya fire, under the recital of, to Agni hiranyavat Svâhâ! This is the penance for it.

They ask, When an Agnihotri offers the fire oblation without having performed in the morning the usual ablution, what is the penance for it? He must offer to Agni Varuna a Purodâśa, consisting of eight pieces, under the recital of the following [454] Anuvâkyâ and Yâjyâ: tvam no agne varunaṣa (4, 1, 4); sa tvam no agne avamo (4, 1, 5). Or, he may offer (melted butter) in the Ahavanîya fire, under the recital of, to Agni Varuna Svâhâ! This is the penance for it.

They ask, When an Agnihotri eats food prepared by a woman who is confined (sûtaka), what is the penance for it? He must offer to Agni tantumat a Purodâśa, consisting of eight pieces, under the recital of the following Anuvâkyâ and Yâjyâ: tantum tanvan rajaso (10, 53, 6); akṣānaho nahy tanota (10, 53, 7). Or, he may sacrifice (melted butter) in the Ahavanîya fire, under the recital of, to Agni tantumat Svāhā! This is the penance for it.

They ask, When an Agnihotri hears, when living, any one, an enemy, say, that he (the Agnihotri) is dead, what is the penance for it? He must offer to Agni surabhimat a Purodása, consisting of eight pieces, under the recital of the following Anuvâkyâ and Yâjyâ: Agnir hotâ nyasîdad (5, 1, 6); sâdhvîm akar deva vîtim (10, 53, 3.) Or, he may sacrifice (melted butter) in the Ahavanîya fire, under the recital of, to Agnir surabhimat Svâhâ! This is the penance for it.

They ask, When the wife or the cow of an Agnihotri give birth to twins, what is the penance for it? He must offer to Agni marutvat a Purodasa, consisting of thirteen pieces, under the recital of the

following Anuvâkyâ and Yâjyâ: maruto yasya hi kşye (1, 86, 1); arâ ived (5, 58, 5). Or, he may sacrifice (melted butter) in the Ahavanîya fire, under the recital of, to Ayni marutvat Svâhâ! This is the penance for it.

They ask, Should an Agnihotri, who has lost his wife, bring the fire oblation, or should he not? He should do so. If he does not do so, then he is called [455] an Anaddhâ¹² man. Who is an Anaddhâ? He who offers oblations to neither the gods, nor to the aucestors, nor to men. Therefore, the Agnihotri who has lost his wife, should nevertheless bring the burnt offering (agnihotram). There is a stanza concerning sacrificial customs, where is said, "He who has lost his wife may bring the Sâutrâmani¹³ sacrifice; for he is not allowed to drink Soma! But he must discharge the duties towards his parents." ¹² But, whereas the sacred tradition (śruti) enjoins sacrifice, ¹⁵ let him bring the Soma sacrifice.

#### 10.

[456] How the Agnihotram of Him Who has no Wife becomes Performed).16

They ask, In what way does an Agnihotri who has no wife, bring his oblations with Speech (i. e., by repeating the mantras required with his voice)? In what way does he offer his (daily) burnt offering, when his wife dies, after he has already entered on the state of an Agnihotri, his wife

# होता यद्दविना सरस्वतीमिन्द्रं सुत्रामाणं सोमानां सुराम्णां जुपन्तां व्यन्तु पिवन्तु मदन्तु सोमान्तसुराम्णो होतर्यंज

(The offering to be presented to the Asvins, Sarasvati, and Indra Sutraman, are here called somal suramanah, i.c., Soma drops which are spirituous liquor). The Yâjyā is putram iva pitarāu (10, 131, 5). The sacrifice is brought up to the present day in the Dekkhan

<sup>12</sup> By this term, a man is to be understood who, from reasons which are not culpable, does not discharge his duties towards the gods, ancestors and men. All the MSS, read manusyd, instead of manusydn.

The Sautramani (işti) is a substitute for the Soma sacrifice. Some spirituous liquor is taken instead of Soma, and milk. Both liquids are filled in the Soma vessels. It is performed in various ways. It is mentioned, and its performance briefly described in the Asval, Sr. S. 3, 9, and in the Kâtîya Sûtras (in the 19th Adhyâya). From three to four animals are immolated, one to the Asvins, one to Sarasvatî, one to Indra, and one to Brihaspati. The Pasupurodâsa are for Indra, Savitar and Varuņa. The Puronuvakyâ for the offering of the spirituous liquor is, yuvan surâmam asvinā (10, 11, 4). The Praisa for repeating the Yâjyâ mantra is as follows:—

<sup>11</sup> In another Śākhā, there is said, that a Brāhman has incurred three debts, the Brahmachāryam or celibacy as a debt to the Risis, the sacrifice as a debt to the gods, and the necessity of begetting children as a debt to the Pitaras.—Sāy.

<sup>&</sup>quot;" Worship the gods by sacrificing, read the Vedas, and beget children!" This is the sacred tradition (Sruti) here alluded to.—Say.

<sup>&</sup>lt;sup>15</sup> This paragraph offers considerable difficulties to the translator. Its style is not plain and perspicuous, and it appears that it is an interpolation as well as the following (11th) paragraph. But, whether it is an interpolation of later times is very doubtful. The piece may (to judge from its uncouth language) even be older than the bulk of the Aitarêya

having (by her death) destroyed the qualification for the performance of (the daily) burnt offering? 17

They say, That one has children, grand-children, and relations in this world, and in that world. In this world, there is heaven (i. e., heaven is to be gained in this world by sacrificing). (The Agnihotri who [457] has no wife, says to his children, &c:) "I have ascended to heaven by means of what was no heaven (i. e., by the sacrifice performed in this world)." He who does not wish for a (second) wife (for having his sacificial ceremonies continuously performed), keeps thus (by speaking to his children, &c., in the way indicated) his connection with the other world up. Thence they (his children) establish (new fires) for him who has lost his wife.

How does he who has no wife, bring his oblations (with his mind)? (The answer is) Faith is his wife, and Truth the sacrificer. The marriage of Faith and Truth is a most happy one. For by Faith and Truth joined, they conquer the celestial world.

#### 11.

(On the Different Names of the Full and New Moon.)

They say, If an Agnihotri, who has not pledged himself by the usual vow, makes preparations for the performance of the Full and New Moon sacrifices, then the gods do not eat his food. If he, therefore, when making his preparations, thinks, might the gods eat my food, 15 (then they

Brahmanam. Say, who inverts their order, says, that they are found in some countries, whereas they are wanting in others. In his Commentary on the 10th paragraph, Say. does several times violence to grammar. He asserts, for instance, that Mig: after Mig

"This is the translation of the term, naṣṭāvāgnihotram, which I take as a kind of compound. Sây, explains it, naṣṭam eva bhavati pūrvasiddhair agnibhiḥ patnidahapakṣc punaragnihotrahetūnām agninām abhāvat. Naṣṭā is to be taken in the sense of an active past participle, "having destroyed," vā appears to have the sense of ava, as Sây, explains. That vā can form part of a compound as the word, abhivānyavatsā proves (7, 2).

18 All this refers to an Agnihotri, who has lost his wife and is continuing his sac-

eat it). He ought to make all the preparations on the first part of the New Moon day; this is the opinion of the Paingyas: he shall make them on the latter part; this is the opinion of the Kausttakis. The first part of the Full Moon day is called Anumati,18 the latter Rdka; the first [458] part of the New Moon day is called Sinivali, and its latter part Kuhû. The space which the moon requires for setting and rising again is called Tithi (lunar day). Without paying any attention (to the opinion of the Paingyas) to make the preparations on the first part of the Full Moon day, he brings his sacrifice when he meets (sees) the Moon (rising) on the New Moon day; "o on this (day) they buy the Soma. Therefore he must always make his preparations on the second part of either the Full or New Moon days (i. e., on the days on which the moon enters into either phase). All days which follow, belong to Soma (the Soma sacrifice may be completed.) He brings the Soma sacrifice as far as the Soma is a deity; for the divine Soma is the moon. Therefore, he must make the preparations on the second part of that lunar day.

#### 12.

(On Some Other Penances for Mishaps occurring to an Agnihotri. Where the Agnihotri must Walk between his Fires. Whether the Daksina Agni is to be Fed with the other Fires also. How an Agnihotri should Behave when absent from his Fires.)

They ask, If the sun rise or set before an Agnihotri takes fire out of (the Gârhapatya to bring it to the Ahavanîya), or should it, when placed (in the Ahavanîya), be extinguished before he brings the burnt offering (Homa), what is the penance for it? He shall take it out after sunset, after having placed a piece of gold before it; for light is a splendid [459] body (śukram), and gold is the splendid light, and that body

The lunar day on which either the Full Moon or New Moon takes place, is divided into two parts, and is consequently broken. For the fourteenth tithi (or lunar day) is at an end, though it might not have been lasting for the usual time of thirty Muhûrtas, as soon as the disk of the moon appears to the eye, either completely full, or (at the New Moon) distinctly visible. The broken lunar day (the fourteenth) is then called Anumati at the Full Moon time, and Sinîvâli at the New Moon time; the remaining part of the day (till the moon sets) is then either Râkâ or Kuhû. This part of the day forms, then, part either of the proper Full Moon or New Moon day (the fifteenth).

<sup>\*</sup> That is, on the fifteenth.

(the sun) is just this light. Seeing it shining, he takes out the fire. At morning time (after sunrise), he may take out the fire when he has put silver below it; for this (silver) is of the same nature with the night (representing the splendour of the moon and the stars). He shall take out (of the Gârhapatya) the Ahavanîya before the shadows are cast together (before it has grown completely dark). For the shadow of darkness is death. By means of this light (the silver), he overcomes death, which is the shadow of darkness. This is the penance.

They ask, When a cart, or a carriage, or horses go over the Gârhapatya and Ahavanîya fires of an Agnihotri, what is the penance for it? He shall not mind it at all, thus they say, believing that these things (their types) are placed in his soul. But should he mind it, then he shall form a line of water drops from the Gârhapatya, to the Ahavanîya under the recital of tantum tanvam rajaso (10, 53 6). This is the penace.

They ask, Shall the Agnihotri, when feeding the (other) fires with wood, make the Dakṣiṇa Agni (anvâhârya pachanad) also to blaze up brightly, or shall he not do so? Who feeds the fires, puts into his soul the vital breaths; of these fires, the Dakṣiṇa Agni provides (the feeder) best with food. He gives him therefore an offering, saying, "to Agni, the enjoyer of food, the master of food, Swâhâ!" He who thus knows, becomes an enjoyer of food, and a master of food, and obtains children and food.

The Agnihotri must walk between the Gârhapatya and Ahavanîya when he is about to sacrifice; for the Agnis (fires) when perceiving him walk thus, know, "he is about to bring us a sacrifice." By this both these fires destroy all wickedness of him who is thus walking (between them). Whose wickedness [460] is thus destroyed, goes up to the heavenly world. Thus it is declared in another Brâhmanam which they quote.

They ask, How can an Agnihotri, who intends going abroad, be near his sacred fires (established at his home)? Can he do it when absent, or is he to return to them every day? He shall approach them silently (in his mind, without repeating the mantras). For, by keeping silence, they aspire after fortune. But some say (he should go to them) every day. For the Agnis of an Agnihotri lose all confidence in him by his absence, fearing lest they be removed or scattered. Therefore he must approach them, and, should he not be able to return, he must repeat the words, "May you be safe! may I be safe!" In this way, the Agnihotri is safe.

## THIRD CHAPTER.

(The Story of Sunahiepa)

13

(King Harischandra wishes for a Son. Stanzas praising the Possession of a Son).

Harischandra, the son of Vedhas, of the Ikṣvāku race, was a king who had no son. Though he had a hundred wives, they did not give birth to a son. In his house there lived the Risis, Parvata and Nārada. Once the king addressed to Nārada (the following stanza):

"Since all beings, those endowed with reason (men) as well as those who are without it (beasts) wish for a son, what is the fruit to be obtained by having a son? This tell me, O Narada?"

Nârada thus addressed in one stanza, replied in (the following) ten:

- 1. The father pays a debt in his son, and gains immortality, when he beholds the face of a son living who was born to him.
- 2. The pleasure which a father has in his son, exceeds the enjoyment of all other beings, be they on the earth, or in the fire, or in the water.
- 3. Fathers always overcome great difficulties through a son. (In him) the Self is born out of Self. The son is like a well-provisioned boat, which carries him over.
- 4. "What is the use of living unwashed, wearing the goatskin, and beard ? What is the use of performing austerities? You should wish for a son, O Brahmans!" Thus people talk of them (who forego the married life on account of religious devotion).
- 5. Food preserves life, clothes protect from cold, gold (golden ornaments) gives beauty, marriages produce wealth in cattle; the wife is the friend, the daughter object of compassion, but the son shines as his light in the highest heaven.

<sup>&#</sup>x27;Here the Grihastha is meant.

<sup>\*</sup>The Brahmachári is alluded.

<sup>\*</sup>The Vanaprastha, or hermit is to be understood.

<sup>\*</sup>The Parivrājaka, or religious mendicant is meant.

<sup>\*</sup> Avadavadah, i. e., pronouncing a blame. Sây. takes the word in a different sense, "not deserving blame on account of being free from guilt." This explanation is artificial.

<sup>\*</sup>At certain kinds of marriages, the so-called Ara (the Risi marriage), a pair of cows was given as a dowry. See Asval, Grihy, Sütr. 1, 6,

- 6. The husband enters the wife (in the shape of seed), and, when the seed is changed to an embryo, he makes her mother, from whom, after having become regenerated, in her, he is born in the tenth month.
- 7. His wife is only then a real wife  $(j\hat{a}y\hat{a}, \text{ from } jan, \text{ to be born})$  when he is born in her again. The [462] seed which is placed in her, she developes to a being and sets it forth.
- 8. The Gods and the Risis endowed her with great beauty. The gods then told to men, this being is destined to produce you again.
- 9. He who has no child, has no place (no firm footing). This even know the beasts. Thence the son cohabits (among beasts even) with his mother and sister.
- 10. This is the broad, well-trodden path on which those who have sons walk free from sorrows. Beasts and birds know it; thence they cohabit (even) with their own mothers.

Thus he told.

#### 14.

(A Son is Born to Harischandra. Varuna repeatedly requests the King to sacrifice his Son to him; but the Sacrifice is under different pretences always Put Off by the King.)

Narada then told him, "Go and beg of Varuna, the king, that he might favour you with the birth of a son (promising him at the same time) to sacrifice to him this son when born." He went to Varuna, the king, praying, "Let a son be born to me; I will sacrifice him to thee." Then a son, Rohita by name, was born to him. Varuna said to him, "A son is born to thee, sacrifice him to me." Harischandra said, "An animal is fit for being sacrificed, when it is more than ten days old. Let him reach this age, then I will sacrifice him to thee." After Rohita had passed the age of ten days, Varuna said to him, "He is now past ten days, sacrifice him to me." Harischandra answered, "An animal is fit for being sacrificed when its teeth come. Let his teeth come, then I will sacrifice [468] him to thee." After his teeth had come, Varuna said to Harischandra, "His teeth have now come, sacrifice him to me." He answered, "An animal is fit for being sacrificed when its teeth fall out. Let his teeth fall out, then I will sacrifice him to thee." His teeth fell out. He then said, "His teeth are falling out, sacrifice him to me." He-said, "An animal is fit for being sacrificed when its teeth have come again. Let his teeth come again, then I will sacrifice him to thee." His teeth

The words, ajnatavái and apatsatavái, are a kind of infinitive.

came again. Varuna said, "His teeth have now come again, sacrifice him to me." He answered, "A man of the warrior caste is fit for being sacrificed only after having received his full armour. Let him receive his full armour, then I will sacrifice him to thee." He then was invested with the armour. Varuna then said, "He has now received the armour, sacrifice him to me." After having thus spoken, he called his son, and told him, "Well, my dear, to him who gave thee unto me, I will sacrifice thee now." But the son said, 'No, no," took his bow and absconded to the wilderness, where he was roaming about for a year.

#### 15.

(Continuation of this story. Rohita, Harischandra's Son, Purchases, after Six Years of fruitless Wanderings in the Forest, a Brahman boy, Sunahsepa by name, from his parents, to be sacrificed in his stead by Harischandra to Varuna. Stanzas.)

Varuna now seized Harischandra, and his belly swelled (i. e., he was attacked by dropsy). When Rohita heard of it, he left the forest, and went to a village, where Indra in human disguise met him, and said to him, "There is no happiness for him who does not travel, Rohita! thus we have heard. Living [464] in the society of men, the best man (often) becomes a sinner (by seduction, which is best avoided by wandering in places void of human dwellings); for Indra surely is the friend of the traveller. Therefore, wander!"

Rohita thinking, a Brâhman told me to wander, wandered for a second year in the forest. When he was entering a village, after having left the forest, Indra met him in human disguise, and said to him, "The feet of the wanderer are like the flower, his soul is growing and reaping the fruit; and all his sins are destroyed by his fatigues in wandering. Therefore, wander!"

Rohita thinking, a Brâhman told me to wander, wandered then a third year in the forest. When he was entering a village, after having left the forest, Indra met him in human disguise, and said to him, "The fortune of him who is sitting, sits; it rises when he rises; it sleeps when he sleeps; it moves when he moves. Therefore, wander!"

Rohita thinking, a Brâhman told me to wander, wandered then a fourth year in the forest. When he was entering a village, after having left the forest, Indra said to him, "The Kali is lying on the ground, the Dvâpara is hovering there; the Tretâ is getting up, but the Krita

happens to walk (hither and thither). Therefore, wander, wander!"

Rohita thinking, a Brâhman told me to wander, wandered for a fifth year in the forest. When he was [465] entering a village, after having left the forest, Indra said to him, "The wanderer finds honey and the sweet Udumbara fruit; behold the beauty of the sun, who is not wearied by his wanderings. Therefore, wander, wander!"

Robita then wandered for a sixth year in the forest. He met (this time) the Rişi Ajigarta, the son of Suyavasa, who was starving, in the forest. He had three sons, Śunahpuchha, Śunahśepa, and Śunolangūla. He told him, "Riṣi! I give thee a hundred cows; for I will ransom myself (from being sacrificed) with one of these (thy sons)." Ajīgarta then excepted the oldest, saying, "Do not take him," and the mother excepted the youngest, saying, "Do not take him." Thus they agreed upon the middle one, Śunahśepa. He then gave for him a hundred cows, left the forest, entered the village, and brought him before his father, saying, "O my dear (father)! by this boy I will ransom myself (from being sacrificed)." He then approached Varuṇa, the king (and said), "I will sacrifice him to thee!" He said, "Well, let it be done: for a Brāhman is worth more than a Kṣattriya!" Varuṇa then explained to the king the rites of the Rājasūya sacrifice, at which, on the day appointed for the inauguration (abhisechantya), he replaced the (sacrificial animal) by a man.

### 16.

(The Sacrifice with the intended Human Victim comes off. Four Great Risis were officiating as Priests. Sunahsepa prays to the Gods to be Released from the Fearful Death. The Rik verses which he used mentioned, and the different Deities to whom he applied).

At this sacrifice, Viśvâmitra was his Hotar, Jamadagni his Adhvaryu, Vasishtha his Brahmâ, and Ayasya his Udgâtar. After the preliminary cere[466] monies had been performed, they could not find a person willing to bind him to the sacrificial post. Ajîgarta, the son of Suyavasa, then

<sup>\*</sup> SAy. does not give any explanation of this important passage, where the names of the Yugas are mentioned for the first time. These four names are, as is well known from other sources (see the Sanscrit Dictionary by Boehtlingk and Roth, s. v. kali, dvåpara, &c.,) names of dice, used at gambling. The meaning of this Gatha is, There is every success to be hoped; for the unluckiest die, the Kali, is lying, two others are slowly moving and half fallen, but the luckiest, the Krita, is in full motion. The position of dice given here is indicatory of a fair chance of winning the game.

said, "Give me another hundred (cows), and I will bind him." They gave him another hundred, whereupon he bound him. After he had been bound, the Apri verses recited, and the fire carried round him.9 they could not find a slaughterer. Ajîgarta then said, "Give me another hundred, and I will kill him." They gave him another hundred. He then whetted his knife and went to kill his son. Sunalisepa then got aware that they were going to butcher him just as if he were no man (but a beast.) "Well" said he, "I will seek shelter with the gods." He applied to Prajapati, who is the first of the gods, with the verse, kasya nûnam hatamasya (1, 24, 1). Prajâpati answered him, "Agni is the nearest of the gods, go to him." He then applied to Agni, with the verse, agner vayam prathamasya amritânâm (1, 24, 2), Agni answered him, "Savitar rules over the creatures, go to him." He then applied to Savitar with the three verses (1, 24, 3-5) beginning with, abhi två deva Savitar. Savitar answered him, "Thou art bound for Varuna, the King. go to him." He applied to Varuna with the following thirty-one verses (124, 6-25, 21). Varuna then answered him, "Agni is the mouth of the gods, and the most compassionate of them. Praise him now! then we shall release you." He then praised Agni with twenty-two verses (1, 26, 1 = 27, 12). Agni then answered, "Prasise the Visve Devas, then we shall release you." He then praised the Visve Devas with the verse (1,27,13), namo mahadbhyo namo arbhakebhyo. The Visve Devas answered, "Indra is the strongest, the most powerful, the most enduring, the most true of the [467] gods, who knows best how to bring to an end anything. Praise him, then we shall release you." He then praised Indra with the hymn (1, 29), yach chid dhi satya somapâ, and with fifteen verses of the following one (1, 30, 1-15). Indra, who had become pleased with his praise. presented him with a golden carriage. This present he accepted with the verse, śaśvad indra (1, 30, 16). Indra then told him, "Praise the Asvins, then we shall release you." He then praised the Asvins, with the three verses which follow the abovementioned (1, 30, 17-19. The Asvins then answered, "Praise Uşâs (Dawn), then we shall release you." He then praised Usas with the three verses which follow the Asvin verses (1. 30, 20-22). As he repeated one verse after the other, the fetters (of Varuna) were falling off, and the belly of Harischandra became smaller. And, after he had done repeating the last verse, (all) the fetters were taken off, and Harischandra restored to health again.

º See Ait. Br. 2, 3-5.

(Śunahśepa is Released. He Invents the Añjah Sava Preparation of the Soma. Viśvâmitra Adopts him as his Son. Stanzas.)

The priests now said to Sunahsepa, "Thou art now only ours (thou art now a priest like us); take part in the performance of the particular ceremonies of this day (the abisechaniya)." He then saw (invented) the method of direct preparation of the Soma juice (añjah sava without intermediate fermentation) after it is squeezed, and carried it out under the recital of the four verses, yach chid dhi tvam grihe grihe (1,285-8). Then, by the verse, uchchhistam chamvor (1, 28, 9), he brought it into the Dronakalasa.10 Then [468], after having been touched by Harischandra, he sacrificed the Soma, under the recital of the four first verses (of the hymn, yatra grava prithubudhna (1, 28, 1-4), which were accompanied by the formula Swaha. Then he brought the implements required for making the concluding ceremonies (avalhritha) of this sacrifice to the spot, and performed them under the recital of the two verses, tvam no agne Varunasya (4, 1, 4-5). Then, after this ceremony was over, Sunabsepa summoned Harischandra to the Ahavaniya fire,11 and recited the verse, Sunah chichchhepam niditam (5, 2, 7).

Sunahsepa then approached the side of Visvamitra (and sat by him). Ajigarta, the son of Suyavasa, then said, "O Risi! return me my son." He answered, "No, for the gods have presented (devā arāsata) him to me." Since that time, he was Devarāta, Visvamitra's son. From him come the Kapileyas and Babhravas. Ajīgarta further said, "Come, then, we (thy mother and I myself) will call thee," and added, "Thou art known as the seer from Ajīgarta's family, as a descendant of the Angirasah. Therefore, O Risi, do not leave your ancestral home; return to me." Sunahsepa answered, "What is not found even in the hands of a Sūdra, one has seen in thy hand, the knife (to kill thy son); three hundred cows thou hast preferred to me, O Angiras!" Ajīgarta then answered, "O my dear son! I repent of the bad deed I have committed; I blot out this stain! one hundred of the cows shall be thine!"

Sunahsepa answered, "Who once might commit such a sin, may commit the same another time; thou art still not free from the brutality of a Sûdra, for thou hast committed a crime for

The large vessel for keeping the Soma in readiness for sacrificial purposes, after it has been squeezed.

<sup>11</sup> They returned from the place of the Uttarâ Vedi to the Vedi, where the Iştis are performed.

which no reconcilia- [469] tion exists." "Yes, irreconcileable (is this. act), "interrupted Visvâmitra.

Viśvâmitra then said, "Fearful was Suyavasa's son (to look at) when he was standing ready to murder, holding the knife in his hand; do not become his son again; but enter my family as my son." Sunahsepa then said, "O prince, let us know, tell (us) how I, as an Angirasah, ean enter thy family as thy (adopted) son?" Viśvâmitra answered, "Thou shalt be the first born of my sons, and thy children the best. Thou shalt now enter on the possession of my divine heritage. I solemnly instal thee to it." Sunahsepa then said, "When thy sons should agree to thy wish that I should enter thy family, O thou best of the Bharatas! then tell them for the sake of my own happiness to receive me friendly." Visvâmitra then addressed his sons as follows: "Hear ye now, Madhuchhandah, Risabha, Renu, Astaka, and all ye brothers, do not think 12 yourselves (entitled) to the right of primogeniture, which is (Sunahsepa's)."

#### 18

(On Visvamitra's Descendants. How the Reciters of the Sunahsepa story are to be Rewarded by the King. Stanzas. On the Pratigara for the Richas and Stanzas at this Occasion.)

This Risi Visvâmitra had a hundred sons, fifty of them were older than Madhuchhandas, and fifty were younger than he. The older ones were not pleased with (the installation of Sunahsepa to the primogeniture). Viśvâmitra then pronounced against [470] them the curse, "You shall have the lowest castes for your descendants." Therefore are many of the most degraded classes of men, the rabble for the most part, such as the Andhras, Pundras, Sabaras, Palindas, and Mūtibas, descendants of Viśvâmitra. But Madhuchhandâs, with the fifty younger sons, said, "What our father approves of, by that we abide; we all accord to thee (Sunahsepa) the first rank, and we will come after thee!" Visvamitra, deligated (at this answer) then praised these sons with the following verses :

"Ye my sons will have abundance of cattle and children, for you have made me rich in children by consenting to my wish."

<sup>13</sup> I have parsed the word sthana as stha na. If sthana is taken as a 2nd person plural, as Max Müller (following Sâyana) does in his translation of the story of Sunahsepa (History of Ancient Sanscrit Literature, page 418), the passage is to be translated as follows: "and all you brothers that you are, think him to be entitled to the primegeniture."

"Ye sons of Gâthi, blessed with children, you all will be successful when headed by Devarâta; he will (always) lead you on the path of truth."

"This Devarâta, is your master (man); follow him, ye Kuśikas! He will exercise the paternal rights over you as his heritage from me, and take possession of the sacred knowledge that we have."

"All the true sons of Viśvâmitra, the grandsons of Gâthi, who forthwith stood with Devarâta, were blessed with wealth for their own welfare and renown."

"Devarâta is called the Risi who entered on two heritages, the royal dignity of Jahnû's house, and the divine knowledge of Gâthi's stem." 18

This is the story of Sunahsepa contained in the stanzas which are bevond the number of the hundred Rik verses 14 (recited along with them). The Hotar [471] when sitting on a gold embroidered carpet, recites them to the king, after he has been sprinkled with the sacred water. The Adhvaryu who reapeats the responses sits likewise on a gold embroidered carpet. For gold is glory. This procures glory for the king (for whom these Gathas are repeated). Om is the Adhvaryu's response to a Rich (repeated by the Hotar), and evam tatha (thus in this way it is) that to a Gatha (recited by the Hotar). For Om is divine (therefore applied to richas, which are a divine revelation), and tatha human. By means of the divine (om) and human (tatha) responses, the Adhvaryu makes the king free from sin and fault. Therefore any king who might be a conqueror (and consequently by shedding blood a sinner), although he might not bring a sacrifice, should have told the story of Sunahsepa. (If he do so) then not the slightest trace of sin (and its consequences) will remain in him. He must give a thousand cows to the teller of this story, and a hundred to him who makes the responses (required); and to each of them the (gold embroidered) carpet on which he was sitting; to the Hotar, besides, a silver decked carriage drawn by mules. Those who wish for children, should also have told this story; then they certainly will be blessed with children.

<sup>13</sup> Jahnû is the ancestor of Ajîgarta, and Gâthi the father of Visvâmitra.

<sup>&</sup>lt;sup>14</sup> Say, says that ninety-seven out of the m had been seen by Sunahspea and three by another Risi. The term pararik-sata gatham akhyanam means, the "story which contains besides one hundred Rik verses Gathas (stanzas) also." The number of the latter is thirty-one.

### FOURTH CHAPTER.

(The Preliminary Rites of the Rijasaya Sacrific.)

19.

(The Relationship between the Brahma and Ksattra.)

After Prajapati had created the sacrifice, the Brahma (divine knowledge) and the Kṣattra (sovereignty) were produced. After both two kinds of [472] creatures sprang up, such ones as eat the sacrificial food, and such ones as do not eat it. All eaters of the sacrificial food followed the Brahma, the non-eaters followed the Kṣattra. Therefore, the Brahmans only are eaters of the sacrificial food; whilst the Kṣattriyas, Vaisyas, and Śūdras do not eat it.

The sacrifice went away from both of them. The Brahma and Kṣattra followed it. The Brahma followed with all its implements, and the Kṣattra followed (also) with its implements. The implements of the Brahma are those required for performing a sacrifice. The implements of the Kṣattra are a horse, carriage, an armour, and a bow with arrow. The Kṣattra not reaching the sacrifice, returned; for, frightened by the weapons of the Kṣattra, the sacrifice ran aside. The Brahma then followed the sacrifice, and reached it. Hemming thus the sacrifice in its further course, the Brahma stood still; the sacrifice reached and hemmed in its course, stood still also, and recognising in the hand of the Brahma its own implements, returned to the Brahma. The sacrifice having thus remained only in the Brahma, it is therefore only placed among the Brahmans (i.e., they alone are allowed to perform it.)

The Kṣattra then ran after this Brahma, and said to it, "Allow me to take possession of this sacrifice (which is placed in thee)." The Brahma said, "Well, let it be so; lay down thy own weapons, assume by means of the implements of the Brahma (the sacrificial implement) which constitute the Brahma, the form of the Brahma, and return to it!" The Kṣattra obeyed, laid down its own weapons, assumed, by means of the implements of the Brahma which constitute the Brahma, its form, and returned to it. Therefore even a Kṣat [473] triya, when he lays down his weapons and assumes the from of the Brahma by means of the sacrificial implements, returns to the sacrifice (he is allowed a share in it.)

(On the Place of Worshiping the Gods asked for by the King at the Rajasaya.)

Then the king is to be requested to worship the gods. They ask, If a Brahman, Kṣattriya, or Vaiśya, who is to be initiated into the sacrificial rites, requests the king to grant a place for the worship of the gods, whom must the king himself request to do so? He must request the divine Kṣattra. Thus they say. This divine Kṣattra is Aditya [the sun]; for he is the ruler of all these beings. On the day on which the king is to be consecrated, in the forenoon, he must post himself towards the rising sun, and say, "This is among the lights the best light! [Rigveda 10, 1, 70, 3.] O god Savitar, grant me a place for the worship of gods." By these words he asks for a place of worship. When Aditya, requested in this way, goes northwards, saying, "Yes, it may be so, I grant it," then nobody will do any harm to such a king, who is permitted [by Savitar to do so].

The fortune of a king who is consecrated in such a way by having secured the place of divine worship previously by the recital of the verse (mentioned above) and by addressing that request (to Savitar), will increase from day to day; and sovereign power over his subjects will remain with him.

#### 21

# [474] (The Iştâpûrta Aparijyâni Offerings.)

Then the burnt offering, called the *Iṣṭapûrta aparijyâni*<sup>2</sup> is to be performed by the king who brings the sacrifice. The king should perform this ceremony before he receives the sacrificial inauguration (dikṣā). (When performing it) he throws four spoonfulls of melted butter in the Ahavanîya fire, saying, "to the preservation of the *Iṣṭapûrta!* May Indra the mighty

<sup>&</sup>lt;sup>1</sup>The verse is evidently a Yajus, (and so it is termed by Sâyana) but I do not find it in the Yajurveda.

<sup>&</sup>lt;sup>2</sup> Lit, the recompensation (aparijyāni) of what has been sacrificed (iṣṭā) and filled (iṣṭāpārta). Iṣṭā means only "what is sacrificed," and āpārta "filled up to." For, all sacrifices go up to heaven, and are stored up there to be taken possession of by the sacrificer on his arrival in heaven (See Rigveda. 10, 14, 1 sangachhasva—iṣṭāpārtena, join thy sacrifices which were stored up). The opinions of the ancient Acharyas or Brahmanical Doctors, about the proper meaning of this word, were already divided, as Sāyaṇa says. Some understood by it the duties of the castes and religious Brahmanical orders, as far as the digging of wells and making of ponds are concerned (which was a kind of religious obligation). Others meant by iṣṭā what refers to Smārta (domostic) offering, and pārta they interpreted as referring to the solemn sacrifices (śrāuta.)

give us again (recompensate us for what we have sacrificed). May the Brahma give us again full compensation for what has been sacrificed."

Then, after having recited the Samişta Yajus mantras<sup>3</sup> which are required when binding the sacrificial animal to the pillar, he repeats the words, "May Agni Jâtavedâs, recompensate us! May the Kṣattra give us full compensation for what we have sacrificed, Svâhâ." These two Âhutis are the Iṣṭâpûrta aparijyâni for a princely person when bringing a sacrifice. Therefore both are to be offered.

#### 22.

# (The Ajitapunarvanya 4 Offerings.)

[475] Sujata, the son of Aralha, said that it is optional for the king to perform (besides the ceremony mentioned in .21) the two invocation offerings, called Ajitapunarranya. He may bring them if he like to do so. He who, following the advice of Sujata, brings these two invocation offerings. shall say, "I turn towards the Brahma, may it protect me from the Ksattra, Svâhâ to the Brahma!" "This, this is certainly the case;" thus say the sacrificial priests (when this mantra is spoken by the king). The meaning of this formula is, He who turns towards the sacrifice, turns towards the Brahma; for the sacrifice is the Brahma; he, who undergoes the inauguration ceremony, is born again from the sacrifice. He who has turned towards the Brahma, the Kşattra does not forsake. He says, "May the Brahma protect me from the Kşattra," that is, the Brahma should protect him from the Ksattra (which is persecuting him). By the words. Swaha to the Brahma! he pleases the Brahma; and, if pleased. it protects him from the Ksattra. Then, after the recital of the Samista Yajus mantras, required for binding the sacrificial animal to the pillar, he repeats. "I turn towards the Ksattra, may it protect me from the Brahma, Svâhâ to the Kṣattra." "This, this is certainly the case;" thus they say. He who turns towards the royal power (to assume it again) turns towards the Ksattra. For the Ksattra is the royal power. When he has reached the Ksattra, the Brahma does not leave him.

<sup>3</sup> The Adhvaryu takes Darbha grass and melted butter (in a spoon) in his hands, and sacrifices for them. This is called Samista. The Yajus or sacrificial formula required at the time is devá gátuvido. Sváhá must be repeated twice. (Oral information.)

<sup>&#</sup>x27;In some MSS, and in Sâyaṇa's commentary, this name is written: ajitapunarvaryya. It means "the recovering of what is not to be lost," This refers to the Kṣattra which the Kṣattriya first lost by his turning towards the Brahma, but regained by his subsequently embracing the Kṣattra again, which he cannot throw off if he otherwise wish to retain his sovereignty.

[476] repeats the words, "May the Kṣattra protect me from the Brahma," that is, the Kṣattra should protect him from the Brahma, "Svâhâ to the Kṣattra!" he pleases this Kṣattra. Pleased in this way, the Kṣattra protects him from the Brahma. Both these offerings (ajîta-punarvanyam) are also calculated to preserve the sacrificing king from the loss of the Iṣṭâpūrta. Thence these two are (also) to be sacrificed.

23.

(The King is, Before Sacrificing, Made a Brahman, but he must Lose his Royal Qualifications.)

As regards the deity, the royal prince (Kṣattriya) belongs to Indra; regarding the metre he belongs to the Tristubh; regarding the Stoma, he belongs to that one which is fifteen-fold. As to his sovereignty, he is Soma (king of the gods); as to his relationship, he belongs to the royal order. And, if inaugurated into the sacrificial rites, he enters even the Brahmanship at the time when he covers himself with the black goatskin, and enters on the observances enjoined to an inaugurated one, and Brahmans surround him.

When he is initiated in such a manner, then Indra takes away from him sharpness of senses. Tristubh strength, the fifteen-fold Stoma the life. Soma takes away the royal power, the Pitaras (manes) glory and fame. (For they say) "he has estranged himself from us; for he is the Brahma; he has turned to the Brahma." The royal prince then, after having brought an invocation offering before the inauguration, shall stand near the Ahavanîya fire, and say, "I do not leave Indra as my deity, nor the Tristubh as (my) metre, nor the fifteen-fold Stoma, nor the king Soma. nor the kinship of the Pitaras. May therefore Indra not take from me the skill, nor the Tristubh the strength, nor the fifteen-fold Stoma the life, nor Soma the royal power, nor the Pitaras glory [477] renown. I approach here Agni as (my) deity with sharpness of senses, strength, life (vigour), renown and kinship. I go to the Gâyatri metre, to the three-fold Stoma, to Soma the king, to the Brahma, I become a Brahmana." When he, standing before the Ahavaniya fire, brings this invocation offering, then, although he be Kşattriya (by birth, no Brahman), Indra does not take from him sharpness of senses, nor Tristubh strength, &c.

(How the King becomes a Kṣattriya again after the Sacrifice is over.)

The royal prince belongs, as regards the deity, to Agni; his metre is the Gâyatrî, his Stoma the Trivrit (nine-fold), his kinsman the Brâhmaṇa. But when performing the concluding ceremony of the sacrifice, the royal prince (who was during the sacrifice a Brâhmaṇa) assumes (by means of another offering) his royal dignity (which was lost) again. Then Agni takes away from him the (Brahmanical) lustre, Gâyatrî the strength, the Trivrit Stoma the life, the Brâhmaṇas the Brahma, and glory and renown; for they say, this man has forsaken us by assuming the Kṣattra again, to which he has returned.

Then, after having performed the Samista offerings 5 which are required for the ceremony of binding the sacrificial animal to the pillar he presents himself to the Ahavanîya fire (again), saying, "I do not leave, Agni as (my) deity, nor the Gâyatrî as my metre, nor the Trivrit Stoma, nor the kindred of the Brahma. May Agni not take from me the lustre, nor the Gâyatrî the strength, nor the Trivrit Stoma the life, nor the Brahmanas glory and renown. With lustre, strength, life, the Brahma, glory, and renown, I turn to Indra as my deity, to the Tristubh [478] metre, to the fifteen-fold Stoma, to Soma the king, I enter the Ksattra, I become a Ksattriya! O ye Pitaras of divine lustre! O ye Pitaras of divine lustre! I sacrifice in my own natural character (as a Kşattriya, not as a Brâhmana); what has been sacrificed by me, is my own, what has been completed as to wells, tanks, &c., is my own, what austerities have been undergone are my own, what burnt offerings have been brought are That this is mine, this Agni will see, this Vâyu will hear, that âditya will reveal it. I am only what I am (i. e., a Kşattriya, no Brâhmana)." When he speaks thus and gives an invocation offering to the Ahavanîya fire, Agni does not take away from him the lustre, nor the Gâyatrî strength, nor the Trivrit Stoma the life, nor the Brâhmanas the Brahma, glory and renown, though he concludes the sacred rites as a Kşattriya.

25.

(The Pravaras of a Kşattriya's House-priest are Invoked at the Time of his Sacrifice.)

Thence (if the sacrificer be a Kṣattriya) they (the Brahma speakers) ask as to how the inauguration (dikṣd), which is, in the case of a Brah-

man being initiated, announced by the formula, "the Brâhmaṇa is initiated," should be promulgated in the case of the sacrificer being a Kṣattriya? The answer is, The formula, "the Brâhmaṇa is initiated," is to be kept when a Kṣattriya is being initiated; the ancestral fire of the Kṣattriya's house-priest is to be mentioned. 7 This, this is certainly so.

[479] Having laid aside his own implements (weapons), and taking up those of the Brahma, and having thus become Brahma, by means of the Brahma form, he returned to the sacrifice. Therefore they should proclaim him as a Dîkṣita, with the name of his house-priest's ancestral fires, and invoke them also in the Pravara\* prayer.

यावन्तः स्युः परं परं प्रथमं । पौरोहित्यान्राजित्यां राजवीन्वा राज्ञां सर्वेषां मानवेति संशये, i.e., the Hotar particularly mentions the fires of the Risi ancestors of the sacrificer, as many as he may have (one, or two, or three, or five). He mentions one after the other, but the first (in the general enumeration) is to be made the last (at the time of sacrificing). If the sacrificers happen to be Kṣattriyas or Vaisyas, he mentions the fires of the Risi ancestors of their Purohitas (house-priests), or the princely Risis (rājarşis, who might have been their ancestors). If there should be any doubt, the word mānava, i.e., descended from or made by Manu, may be used in the case of all kings.

This explanation of the terms pravara and drseya have been already given by Max Müller (History of Ancient Sanscrit Literature, page 386) according to the authority of Asvalayana and Baudhâyana. It has been doubted, of late, by Dr. Hall (in his paper on three Sanscrit Inscriptions in the Journal of the Asiatic Society of Bengal of 1862, page 115), but without any sufficient reason. He says "pravaras" appear to be names of the families of certain persons from whom the founders of Gotras were descended, and of the families of the founders themselves. "But if this were the case, it would be surprising, that the founders of certain Gotras should claim to descend not only from one but from several Rişi ancestors. All the Gotras have eight great ancestors only, vis., Visvamitra, Jamadagni, Bharadvâja, Gautama, Atri, Vasiṣṭha, Kasyapa, and Agastya. These occupy with the Brahmans about the same position as the twelve sons of Jacob with

This is, according to Sây, thrice low and thrice aloud to be repeated. By repeating the formula low, the inauguration is made known to the gods alone, but by repeating it aloud, it is announced to gods and men alike.

<sup>&#</sup>x27;For the Kşattriya cannot claim descent from the Rişis, as the Brahmans alone can do.

<sup>\*</sup>By pravara, which literally means "choice, particular address," (see 6, 14), we have to understand the invocation of the sacrificial fires lighted by the principal Risi ancestors of the sacrificer. This invocation may comprise only one, or two, or three, or five ancestral fires, the name of which is arzeya; the pravara becomes accordingly charzeya, dvyarzeya, tryarzeya, and pancharzeya, i.e., having one or two, &c. Risis. This invocation takes place at the very commencement of the sacrifice, after the fire has been kindled under the recital of the Samidhenî verses, and at the time of the Subrahmanyâ proclamation (see 6, 3), after the sacrificer has become, in consequence of the initiatory rites, such as Dîkṣâ, Pravargya, &c., a Dîkṣita. Aśval. gives in his Śrâúta Sutras (1, 3), the following rules regarding this rite: ununequipalitations.

[480]—(The Kṣattriya is Not Allowed to Eat Sacrificial Food.
The Brahma Priest Eats his Portion for Him.)

As regards the portion of sacrificial food which is to be eaten by the sacrificer, they ask, whether the Kşattriya should eat, or whether he should not eat it? They say, if he eat, then he commits a great sin. as having eaten sacrificial food, although he is an ahutâd (one not permitted to eat). If he do not eat, then he cuts himself off from the sacrifice (with which he was connected). For the portions to be eaten by the sacrificer, is the sacrifice. This is to be made over to the Brahma priest. For the Brahma priest of the Kşattriya is in the place of (his) Purchita. The Purchita is the one-half of the Ksattriya; only [481] through the intervention of another (the Brahma priest) the portion appears to be eaten by him, though he does not eat it with his own mouth. For the sacrifice is there where the Brahma (priest) is. The entire sacrifice is placed in the Brahma, and the sacrificer is in the sacrifice. throw the sacrifice (in the shape of the portion which is to be eaten by the sacrificer) into the sacrifice (which has the form of the Brahma), just as they throw water into water, fire into fire, without making it overflow, nor causing any injury to the sacrificer. Therefore, is this portion to be eaten by the sacrificer (if he be a Ksattriya) to be given up to the Brahmâ.

the Jews. Only he whose descent from one of these great Risis was beyond doubt, could become the founder of a Gotra. In this genealogy there is no proper place for the pravaras according to Dr. Hall's opinion; for a family calls itself generally only by the name of its founder. From a genealogical point of view, therefore, only the names of the patriarch (one of the great Risis) and those of the founders of the Gotras were important. The institution of the Pravaras is purely religious, and sacrificial. The pravaras or árşeyas, which are used as synonymous terms, are those sacrificial fires which several Gotras had in common; it was left to their own choice, to which they wished to repair. This had a practical meaning, as long as fire-worship was the prevailing religion of the Aryas, which was the case before the commencement of the properly so-called Vedic period. In the course of time it became a mere form, the original meaning of which was very early lost. That the arrayas refer to the sacrificial fire, may be clearly seen from the context, in which they occur. Their names are mentioned in the vocative, as soon as the fire is kindled. After they have been invoked, the Hotar begins at once the invocation of Agni, the fire, by various names, such as deveddho, manviddho, &c., kindled by gods, kindled by Manu, &c. (Asv. Sr. S. 1, 3). That this rite of invoking the drzeyas must be very ancient, proves the occurrence of a similar, or even the same, rite with the Parsis. They invoke up to this day, in their confession of faith, those ancestors and beings who were of the same varena, i.e., choice, religion, as they are, The term for "I will profess (a religion)" is fravardné, which is exactly of the same origin as pravara (See Yaina 12 in my Essays, page 164).

Some sacrificial priests, however, sacrifice this portion to the fire, saying, "I place thee in Prajapati's world, which is called *vibhan* (shining everywere), to be joined to the sacrificer, Svaha!" But thus the sacrificial priest ought not to proceed. For the portion to be eaten by the sacrificer is the sacrificer himself. What priest, therefore, asserts this, burns the sacrificer in the fire. (If anyone should observe a priest doing so) he ought to tell him, "Thou hast singed the sacrificer in the fire. Agni will burn his breaths, and he will consequently die." Thus it always happens. Therefore he should not think of doing so.

## FIFTH CHAPTER.

On the Sacrificial Drink which the King has to Taste instead of Soma, According to the Instruction given by Râma Mârgaveya to the King Viśvantara.)

#### 27.

(Story of the Syaparnas. Rama Defends their Rights.)

Viśvantara, the son of Suṣâdman, deprived the Śyâparnas of their right of serving as his sacrificial [482] priests, and interdicted any one of this family to take part in his sacrifice. Having learnt (that) they went to the place of his sacrifice and seated themselves within the precincts of the Vedi. On observing them, Visvantara said (to his attendants). "There sit those Syâparnas, the scoundrels, who endeavour to sully another's fame. Turn them out; let them not sit in the Vedi." The attendants obeyed and turned the Syaparnas out. They then cried aloud. "When Janamejaya, the son of Pariskit, was performing a sacrifice without the Kasyapas (who were his hereditary priests), then the Asitamrigas from among the Kasyapas turned the Bhûtavîras (who were officiating instead of the Kasyapas) out, not allowing them to administer the Soma rites. They succeeded because they had brave men with them. "Well, what hero is now among us, " who might by force take away this Soma beverage (that we might administer it ourselves)?" "This your man am I," said Râma Márgaveya. ' This Râma belonged to the Syâparhas, and had completed the sacred study. When the Syaparnas rose

I This place is to be occupied by the priests and the sacrificer only.

In the text is asmika, instead of asmikam.

<sup>•</sup> Son of a woman Mrigavu or Mriganiyu (both forms are used). Sây. . He is quite different from Râma, the hero of the Râmyâna.

to leave, then he said to the king, "Will (thy servants), O king, turn out of the Vedi even a man (like me) who knows the sacred science?" (The king answered), "O thou member of the vile Brahman brood, whoever thou art, how hast thou any knowledge (of such matters)?"

28

[483] (Why Indra was Excluded from his Share in the Soma. The Kṣattriya Race Became also Excluded.)

(Râma said) "I know it from the fact, that Indra had been excluded by the gods (from having any share in the sacrifices). For he had scorned Visvarûpa, the son of Tvaṣṭar, cast down Vṛitra (and killed him), thrown pious men (yatis) before the jackals (or wolves) and killed the Arurmaghas, and rebuked [484] (his teacher) Bṛihaspati.

In the Kaus. Up. 3, 1, we find the form Arunmukhu. Say. thinks them to be Asuras in the disguise of Brahmans. With this explanation agrees sankaracharya on the whole in his Commentary on the Kaus. Up. (page 75, ed. Cowell). He divides the word into rurmukha, and the negative a. The first is to mean "the study of the Vedas," and the second "mouth." Therefore the whole means, according to him, in "whose mouth is not the study of the Vedas." This explanation is quite artificial and unsatisfactory. The Arurmaghas (this is propably the right form) were, no doubt, a kind of degraded Aryas, very likely a tribe of the ancient Iranians, in whose language (the Zend) the words aurvo and magha are frequently to be met with.

<sup>4</sup> Say. explains brahmabandhu by brahmana adhama, i.e., lowest Brahman. No doubt, there is something contemptible in this expression.

In the original, abhyamanista. This cannot mean (according to etymology), "he killed" as Sây. supposes, misguided by the story told in the Taittir. Sanh. 2, 4, where Indra is said to have cut the three heads of Visvarupa, which were somapanam (drinking of Soma), surapanam (drinking of spirituous liquor), and annadanam (eating of food). The reason alleged for Indra's killing him is that he, as a relation of the Asuras, informed them about the secret portions of the sacrificial food, Soma, &c., whilst he told the Devas, whose associate he was, only the real and visible ones. Indra holding that he who knows the secret portions of Soma, &c., will come to know the real ones also, became afraid lest the Asuras might, strengthened by Soma, overthrow his rule, and killed the perpetralor of such a treason by cutting off his three heads, each of which was transformed into a particular kind of bird. Viśvarūpa being a Brahman, Indra thus became guilty of the horrible crime of Brahman-murder (brahmahatyā). All beings called him "murderer of a Brahman," so that he could not find rest anywhere. He requested the Earth to take off the third part of his guilt, who under certain condi<sup>t</sup>ions complied with his request. To be relieved from the two remaining thirds of his burden, he applied to the trees, and the women, who readily took under certain conditions a part of his guilt upon themselves. Tvastar, the father of Vairûpa, excluded Indra from any share in the Soma sacrifice; but he took his share with force. The remaining portion of Indra's share was thrown into the sacrificial fire by Tvastar, with the words, "Grow (vardhasva) into an enemy of Indra." This became the terrible foe of Indra, known in the legends by the name of Vritra. Indra succeeded afterwards in killing him. See the same legend in the Kâusîtaki Upanisad. 3, 1.

On account of these faults, Indra was forthwith excluded from participation in the Soma beverage. And after Indra had been excluded in this way from the Soma, all the Kṣattriyas (at whose head he is) were likewise excluded from it. But he was allowed a share in it afterwards, having stolen the Soma from Tvaṣṭar. But the Kṣattriya race remains excluded from the Soma beverage to this day. There is one here who knows the way in which the Kṣattriya, who is properly excluded from the Soma beverage, may relish in this juice. Why do thy men expel such a man from the Vedi?" The king asked then, "Dost thou, O Brâhmaṇa, know this way?" Râma answered, "Yes, I know it." The king then replied, "Let me know it, O Brâhmaṇa." Râma answered, "I will let thee know here, O king."

### 29.

(Which Portions of Sacrificial Drink the King has to Avoid.)

The priests may take any one of the three portions (which are to be left), either Soma, or curds, or water. When they take the Soma, which is the portion allotted to Bråhmanas, then thou wilt favour the Bråhmanas by it.' Thy progeny will be distinguished by the characteristics of the Bråhmana; for they will be ready to take gifts, thirsty after drinking (Soma), and hungry of eating food, and ready to roam about everywhere according to their pleasure. [485] When there is any fault on the Kṣattriya (who, when sacrificing, eats the Bråhmana portion), then his progeny has the characteristics of a Bråhmana; but in the second or third generation he is then capable of entering completely the Bråhmanaship, and he will have the desire of living with the Brahmanic fraternity.

When they take the curds, which is the share of the Vaisyas, then thou wilt favour the Vaisyas by it (and consequently be brought near them). Thy offspring will be born with the characteristics of the Vaisyas, paying taxes to another king, to be enjoyed by another; they will be oppressed according to the pleasure of the king. When there is any fault on the Kṣattriya (who, when sacrificing, eats the Vaisya portion), then his progeny is born with the characteristics of a Vaisya; and in the second or third degree, they are capable of entering the caste of the Vaisyas, and are desirous of living in the condition of a Vaisya (i.e., they will have the nature of a Vaisya).

<sup>&#</sup>x27;That is to say, thou wilt, when regenerated in thy son and grandson, be accepted by the Brahmanas as a member of their caste.

When thou takest the water, which is the share of the Śūdras, then thou wilt please the Śūdras by it. Thy progeny will have the characteristics of the Śūdras, they are to serve another the three higher castes, to be expelled and beaten according to the pleasure (of their masters.) When there is any fault on the Kṣattriya (who, when sacrificing, eats the Śūdra portion), then his offspring will be born with the characteristics of the Śūdras; and in the second or third degree, he is capable of entering the condition of the Śūdras, and will be desirous of passing his life in that condition.

### 30.

(Which Portion the King should Choose at the Sacrifice. The Origin and Meaning of Nyagrodha.)

These are the three portions (bhakşas,) O King, of which the Kṣattriya, when performing a sacrifice, [486] must choose none. But the following is his own portion, which he is to enjoy. He must squeeze the airy descending roots of the Nyagrodha tree, together with the fruits of the Udumbara, Aśvattha, and Plakṣa trees, and drink the juice of them. This is his own portion.

(For the origin of the Nyagrodha tree is as follows): When the gods, after the (successful) performance of their sacrifice, went up to heaven, they tilted over (ny-ubjan) the Soma cups, whence the Nyagrodha trees grew up. And by the name of Nyubja, i.e., tilted over, they are now called in Kurukṣetra, where they grew first; from them all the others originated. They grew descending the roots (nyañcho rohanti). Therefore what grows downwards, is a downward growth (nyagroha); and for this name, signifying "downward growth," they called the tree "Nyagrodha." It is called by the name Nyagrodha, whose meaning is hidden (to men), and not by the more intelligible name Nyagroha, for the gods like to conceal the very names of objects from men, and call them by names unintelligible to them.

### 31.

(On the Meaning of the King's Drinking the Juice of the Nyagrodha Tree instead of Soma.)

That portion of the juice in these Soma cups which went downwards became the descending roots, and of the other which went up, the fruits were produced. That Kṣattriya, therefore, who enjoys the juice of

<sup>\*</sup> The word is traced to the root ruh, to grow, the older form of which is rudh; compare avoradha, "the descending roots."

the descending roots of the Nyagrodha tree, and that of its fruits, is not debarred from his own share (bhakşa). Further, he thus obtains the Soma beverage by means of a substitute, though he does not enjoy [487] the real Soma, but only in the form of a substitute; for the Nyagrodha is just this substitute of the Soma. The Ksattriya (when drinking the juice of the Nyagrodha) enters the form of the Brahma by the medium of another (not direct), viz., through the relationship of his purohita (with the Brahmans), his own Dîkṣâ (at which the king himself was made a Brahmana for a little while), and the Pravara of his Purohita. The Kşattra (ruling power) occupies (among men the same place as) the Nyagrodha among the trees; for the Ksattra are the royal princes, whose power alone is spread here (on this earth), as being alone invested with sovereign power. The Nyagrodha is, 9 as it were, firmly established in the earth (and thus a sign of the duration of the royal power); and by means of its descending roots expanded (in all directions, and therefore a sign of the great extent of the power of the Ksattriyas over the whole earth). When the Ksattriya who performs a sacrifice enjoys (the juice squeezed out of the) descending roots of the Nyagrodha tree, and its fruits, then he places in himself royal power (exercised by the Nyagrodha) over the trees, and into the Ksattra his own Self. He then is in the Ksattra, and the royal power represented by the Nyagrodha over the trees, is then placed in him. Just as the Nyagrodha tree has, by means of its descending roots, a firm footing on the earth (for it is multiplied in this way), the royal power of a Kşattriya who enjoys, when sacrificing, this portion (as food) has a firm footing, and his rule cannot be overthrown.

### 32.

[488] (The Symbolical Meaning of the Fruits of the Udumbara, Asvattha, and Plaksa Trees. What Implements are Required for this quasi-Soma Feast of the King.)

As to the fruits of the Udumbara tree, which originated from the vigour which is in food, and in which there is all the vigour of the trees, furnishing nourishments, the Kṣatriya (when drinking the juice prepared from its fruits) places in the Kṣattra food, and what yields nourishment from the trees.

<sup>&</sup>quot; The tree (a kind of the Ficus indica) is very strong.

As to the fruits of the Asvattha tree, which sprang out of lustre, and which has the sovereignty over the trees, the Kṣattriya (when drinking the juice prepared from its fruits) places in the Kṣattra lustre and the sovereignty over the trees.

As to the fruits of the Plaksa tree, which sprang out of glory, and in which there is the independence and brilliancy of the trees represented, the Ksattriya places in this way the independence and brilliancy which is in the trees in the Kshattra.

When all these things (the roots of the Nyagrodha tree, &c.) are in readiness for him, then the priests buy the Soma, and perform for the king the several ceremonies preceding the eve of the festival, just in the same way as the real Soma is treated. Then the day before the celebration (of the feast) the Adhvaryu should have all these things ready which are required for the preparation of the Soma juice, such as the (goat) skin (placed below), the two boards required for squeezing, the Dronakalasa, the cloth (for purifying), the stones, the Pâtabhrit, the Adhavanîya, the Sthâlî, the Udanehnam and the Chamasa. 10 Then [489] they should make

where are the principal implements required for squeezing, preparing, keeping, sacrificing and drinking the Soma juice mentioned. A detailed knowledge of them constitutes one of the principal qualifications of an Adhvaryu. Their description is therefore to be found principally in the Sûtras of the Yajurveda (see the 9th and 10th Adhyáya of the Kâtiya sûtras, the 8th and 9th Prasína of the Hiran yakesi Sûtras, Sâyana's Commentary on the 4th Prapâthaka of the 1st Kânda of the Taittiriya Samhitâ, founded on the Apastamba Srauta Sûtras).

In order to make the use of these vessels intelligible to the reader, I subjoin here a short description of the preparation of the Soma juice, partially from what I myself have witnessed, partially from the ritual books and oral information.

The plant which is at present used by the sacrificial priests of the Dekkhan at the Soma feast, is not the Soma of the Vedas, but appears to belong to the same order. It grows on hills in the neighbourhood of Poona, to the height of about 4 to 5 feet, and forms a kind of bush, consisting of a certain number of shoots, all coming from the same root; their stem is solid like wood; the bark greyish; they are without leaves, the sap appears whitish, has a very stringent taste, is bitter, but not sour; it is a very nasty drink, and has some intoxicating effect. I tasted it several times, but it was impossible for me to drink more than some tea-spoonfulls.

The juice is obtaind in the following way: The Adhvaryu first spreads a skin (charma), and puts on it the Soma shoots which are called amsu or valli. He now takes two boards, adhisavana; the first is placed above the Soma. He beats the board with one of the so-called gravanas, i.e., Soma squeezing stones, takes the shoots (as many as he requires for the particular Savana) from below the boards, ties them together, and places the other board above them. He then pours water from the Vasativari pot (see page 114-115) on this board; this water is called nigrābhya. He now takes certain number of shoots (there are, for instance, for the libation from the Upāmsu Graha, which is the first of all, six required) out of the whole bunch which lies between the two boards,

two parts of what is squeezed for the king (the roots of the Nyagrodha, &c.); one is to [490] be made ready for the morning libation, the other to be left for the midday libation.

33

# (The Drinking from the Traita Cups.)

When the priests lift the *Traita* cups for 11 sacrificing, then they shall lift up the cup of the sacrificer [491] also, having thrown upon it

holds over them the Soma squeezing stone, and shakes them thrice in the Chamasa (cup) of the Hotar, towards the right side. This is the Nigrābha. He wets them with the waters of the Vasatīvarī pot. Now he puts them on a large stone, places upon them some grass, and beats the shoots in order to extract the juice. The technical term for this beating is, abhisunoti. Each abhisava, or complete extracting of the Soma juice consists of three turns (paryāyas); in the first, the Adhvaryu beats the shoots eight times, and makes the Nigrābha in the manner described above; in the second turn, he beats them eleven times, and in the third twelve times, making at the end of each the Nigrābha. The juice which the Adhvaryu catches at the end of each turn with his hard, is thrown into a vessel (at the first abhisava in the Upāmšu Graha).

After this first or preliminary abhisava, follows the mahābhisava or the great squeezing ceremony, performed exactly in the same way as the first, with the only difference, that the Adhvaryu takes from between the two boards as many Soma shoots as are required for the rest of the Savanam (libation). If the juice is extracted, it is poured in the Adhavaniya, a kind of trough. Thence it is poured in a cloth, in order to strain it. This cloth is called Pavitra or Daśapavitra. Below the cloth is another trough, called Pūtābhṛit (i.e., the bearer of what is strained, purified). The Udgâtar must hold the cloth when the juice is strained.

Single shoots of the Soma, and drops of its juice, are put in several sthalis or small vessels generally used for keeping butter. The libations are poured from two kinds of vessels, from the Grahas (see page 118), and the Chamasas (cups). Each offering from a Graha consists of a certain number of Dhārās or portions (of a liquid substance). So, for instance, the offering from the Agrayana Graha, at the evening libation, consists of the following four Dhârâs: that one which is in the Agrayana sthâlî (not the Graha) taken by the Adhvaryu; the two portions which remained in the Aditya Graha (the libation from which precedes that from the Agrayana), and in the Ajva sthali (the pot with melted butter); these two are taken by the Pratipasthâtar; the fourth Dhârâ is taken from the Adhavaniya trough by the Unnetar. Each of the four Dharas is first strained by a cloth held over the Pûtâbhrit vessel. The Unnetar takes his Dhârâ with a vessel, called Udanchana, or with a Chamasa. These four Dharas are then filled from the Pûtâbhrit in the Agrayana Graha, and sacrificed in the usual way. Certain offerings are filled in the Grahas from another very large trough, the so-called Dronakalaśa (one such vessel is in my possession). At certain occasions, there is not only the mouth of the Graha to be filled up to the brim, but the small cup, put in it (which alone was originally the Graha; but, after the latter term had become identical with Pâtra, the vessel itself, the small cup, was called atigraha), is also filled; this is called atigrahya.

therefore traita cannot be referred to tri, i.e., three. In all likelihood, the word is

two young sprouts of Dharba grass; both are then (one after the other) to be thrown on the wooden sticks surrounding the fire, by the formula Vausat! After having thrown the first, the priest repeats the verse, dadhikravno akarisam (4, 39, 6), concluding with Svaha and Vausat. After having thrown the second Dharba stalk, he repeats the verse, â dadhikrâl śavasâ (4, 38, 10.) When the priests then take the Soma cups to drink themselves, the sacrificer should take his cup also. When they lift them up (to drink), the sacrificer should do the same. When the Hotar then calls the Ilâ (just before drinking) to the place, and drinks from his cup, then the sacrificer should drink his cup whilst repeating the following verse, "What has remained of the juicy Soma beverage whilst Indra drank with his hosts, this his remainder I enjoy with my happy mind, I drink the king Soma." This beverage prepared from the trees (above mentioned) promising fortune to him, becomes drunk with a happy mind. The royal power of a Ksattriya who, when sacrificing, drinks only this portion described, becomes strong, and is not to be shaken.

[492] By the words, "Be a blessing to our heart thou who art drunk! prolong our life, O Soma, that we may live long!" he then cleans his mouth; for, if the juice (remaining on his lips) is not wiped off, then Soma, thinking, "an unworthy drinks me," is able to destroy the life of a man. But if the juice is wiped off in this way, then he prolongs the life. With the following two verses, which are appropriate for the sacrifice, âpyâyasva sametu (1, 91, 16) and sam to payâmsi samayantu (1, 91, 18), he blesses the Chamasa (i. e., what he has drunk from it) to bear fruit. What is appropriate in the sacrifice, that is successful.

connected with Trita, who was the first physician, and the Soma being the best of all medicines, supposed to have invented such cups. Sayana does not explain the term in his Commentary on the Aitareya Brahmanam: but his attempt at an explanation in that on the Taittiriya Samhitâ (ii. page 253, ed. Cowell) shows that he had evidently no clear idea of what the original meaning was; for after having tried more than one explanation from the numeral tri, he exclaims, "but it is now enough; one should see that traita means 'good, excellent,' (prasasta)." But we need not despair of making out its meaning. If we compare the term, traita chamasa with that of narasansa chamasa (in 7, 34), we can pretty clearly see what it must mean. As I have stated above (in note 24, on page 124-125), the Chamasa are Naráśańsa, that is to say, they belong to the deity Narasamsa, after one has drunk out of them, sprinkled water over them, &c. Now, from a Chamasa, they generally drink twice. What is filled in for the first time is Traita, i. e., belongs to Trita; afterwards, it is cleaned and filled again. This then is the Narasamsa draught. [In Corrigenda the translator says "my opinion on the Traita cups rests on a doubtful reading." Again, in the Corrections to Vol. I., he writes :- "The rare word traita appears to have been very early misunderstood."-Editor.]

(The Drinking from the Narâśamsa cups. The List of Teachers of the Substitute for the Soma Juice, and the Rites Connected with it.)

When the priests put the Traita cups down, then the king should put down the sacrificer's cup also; when they incline their cups (after having put them down), then the king should do the same with his cup. Then he should take up the [Narâśańsa] cup, and by the recital of the verse, "O thou divine Soma, who knowest my mind, who art drunk by Narâśańsa, and enjoyed by the Uma-Pitaras 12 I enjoy thee!" In this way the king enjoys the Narâśańsa portion at the morning libation. At the midday libation, he repeats the same mantra, but says, "enjoyed by the Urva-(Pitaras)," and at the evening libation, he says, "enjoyed by the Kâvya [493] (Pitaras)." For the Pitaras (present) at the morning libation, are the Umas, those (present) at the midday libation, are the Urvas, and those at the evening libation, are the Kâvyas. In this way, he makes the immortal Pitaras enjoy the libations.

Priyavrata, the Soma drinker, said, "Whoever enjoys the Soma beverage, he certainly will be immortal." The ancestors of a king who enjoys, when sacrificing, this Narâśańsa portion, therefore, become immortal (i e., they never will perish), when they enjoy (in such a way) the Soma libation, and his royal power will be strong and is not to be shaken. The ceremony of wiping off from the mouth what of the juice remained, and the sprinking of the cup with water (âpyâyanam) is the same as above (when the Traita Chamasa are emptied). All the three libations of the juice prepared for the king, should be performed in the same way as the real Soma libation.

This way of enjoying the Soma juice (by means of a substitute), was told by Râma Mârgaveya to Visvantara, the son of Suṣadman. The king then, after having been told it, said, "We give thee a thousand cows, O Brâhmaṇa. My sacrifice is to be attended by the Syâparnas."

This portion (bhakṣa) was told by Tura, the son of Kavaṣa, to Janamejaya, the son of Parikṣit; then by Parvata and Nārada to Somaka, the son of Sahadeva; thence (this traditional knowledge) passed to Sahadeva

<sup>&</sup>lt;sup>13</sup> A division of the Pitaras, or manes. It is the proper name of a certain class of the Pitaras. The original meaning of the word is uncertain. The root is, no doubt, av, but it has so many meanings that it is difficult to state satisfactorily the meaning. Another division of the Pitaras, see on page 226.

Sârjaya; thence to Babhra Daivâvridha; thence to Bhima Vaidarbha, and Nagnajit Gândhâra.

This portion, further, was told by Agni to Samaśruta Arindama; thence it passed to Kratuvid Jânaki. This portion was further told by Vasiṣṭha to Suḍâs, the son of Pijavana.

[494] All these became great, in consequence of their having drunk the Soma in this way (by means of a substitute), and were great kings. Just as the sun (placed on the sky) sends forth warmth, thus the king who, when sacrificing drinks the Soma in this way, is placed amidst fortune and shines everywhere, from all directions he exacts tribute, his kingdom becomes strong, and is not to be shaken.

# [495] EIGHTH BOOK.

### FIRST CHAPTER.

(The Śastras and Stotras required at the Soma Day of the Râjasûya.)

1

(The Use of Both the Rathantaram and Brihat at the Midday Libation.)

Now, as regards the Stotras and Sastras (required at the king's libation), both the morning and the evening libations do not differ in this point from the rule of the Aikâhikas (Soma sacrifice of one day's duration); for both these libations at the Aikâhika sacrifices are indisturbable, well arranged, and firmly standing, and they produce quiet, good order, firm footing, and security.

(But there is a difference in the ceremonies of the midday libation.) The midday Pavamana performance (of a sacrifice, which requires both Samans with the Brihat for the Pristha Stotra, has been told;

The expression ukta, "told," appears to refer to 4, 19, ubhe brihad rathantare pavamanauer bhavatas. But the reference is not quite exact. The author wishes, doubtless, to advert to the peculiar circumstance, that both the principal Samans are used at one and the same day, viz., on the Soma day of the Rajasaya. It is even against the general principles of the sacrificial theory to use both on the same day (see 4, 13), as the whole arrangement of the Dvadasaha sacrifice with its Rathantara and Brihat days clearly shows. There are only three exceptions to this rule, as far as my knowledge goes, viz., on the Abhijit and Vişuvan days, and on the Abhişechaniya day of the Rajasaya, which is performed according to the rites of an aikahika Soma sacrifice (see 8, 4). The particulars of the ceremonies of the Abhijit day are not given in our Brahmanam; but we learn them from the Asval. Satras (8, 5). There it is said: Abhijit Bribat-pristha ubhayasama yadyapi Rathantaram yajñayajñyasithane, i.e., the Abhijit sacrifice requires the Brihat as its Pristha Stotra (at the midday libation), and (thus) both (the principal) Sâmans, if the Rathantaram (is used at the evening libation) instead of the Yajñayajnîya Sâman (used at the evening libation of the Agnistoma). The exceptional use of Brihat and Rathantaram on the Visuvan day has been stated by our author (4, 19, compare Asval. 8, 6). On the use of both these Samans at the Rajasqua sacrifice, Asval. (9, 3) makes the following remark: ukthyo brihat pristha ubhayasama abhishechaniyah, i.e., on the inauguration day, the Ukthya sacrifice takes place, with the modification that the Brihat is the Sama of the Pristha Stotra, and that both (the principal) Samans (Brihat and Rathantaram) are required. Both are, as we learn distinctly from our Brahmanam, required at the midday libation; the Rathantaram being chanted

[496] for the chanting of both Samans (the Rathantara and Brihat) is performed. The verse, â tvâ ratham yathotaya (8, 57, 1-3) is the beginning (required for the Sastra) belonging to the Rathantara Sâman; the verse idam vaso sutam andha (8, 53, 5-7), the sequel required for the same Sastra. This Pavamana Uktham (the just-mentioned Shastra) is just the Marutvatîya Sastra, to which the Rathantara Sâman (at the Agnistoma, for instance) belongs. They perform the Rathantara chant at the Pavamâna Stotra (of the midday libation) praised at this (sacrifice); the Brihat is the Pristha (Stotra), in order to give a prop (to the whole). For the Rathantara is Brahma; the Brihat is the Kṣattra. The Brahma certainly precedes the Kṣattra. For the [497] king should think "when the Brahma is at the head, then my royal power would become strong and not be shaken." Further, the Rathantara is food; if placed first, it procures food to the king. The Rathantara further is the earth, which is a firm footing; if placed first, it therefore procures a firm footing to the king.

The Pragâtha for calling Indra's near remains the same without any modification (as in the Brahmanical sacrifices), this Pragâtha belonging to (all) Soma days. The Pragâtha addressed to Brahmanaspati, which has the characteristic of ut (uttistha, rise!) is appropriate to both the Sâmans which are chanted. The Dhyâyyâs are the same without any modification; they are those appropriate for the Ahîna sacrifices, whilst that Marutvatîya Pragâtha, which is peculiar to the Aikâhikas, is chosen.

2

(The Remainder of the Marutvatîya Shastra, and the Nishkevalya Śastra.)

The (Nivid) hymn (of the Pavamana uktham) is janistha ugrah (10, 73). It contains the terms, ugra strong, and sahas power, which first, and the Brihat after it. The former forms here part of the Pavamana Stotra (the first at the midday libation), the latter is the (principal) Pristha Stotra which follows the first. The Sastra belonging to the Pavamana Stotra is the Marutvatîya (see 3, 12-20), that for the Pristha Stotra is the Niskevalya (see 3, 21-24). At the Rajasûya sacrifice, the first goes by the name of Pavamana-uktham, the latter by that of Graha-uktham.

<sup>&</sup>lt;sup>2</sup> The royal sacrifice differs from the Brahmanical here by the employment of both the principal Sâmans at the same time; whilst at the latter sacrifice, either is employed separately.

<sup>\*</sup> See about it 3, 16. It is repeated on all Soma days, and forms always part of the first Sastra of the midday libation. Thence it is also necessary at the Râjasûya).

<sup>4</sup> See 2, 17 (page 184).

<sup>&#</sup>x27; See 3, 18.

<sup>\*</sup> See 4, 19.

<sup>&</sup>lt;sup>1</sup> See pages 188-89. It is the same as at the Marutvatiya Śastra.

are chracteristic of the Kṣattra. The word, ojiṣṭha, "the strongest," is also a characteristic of the Kṣattra. The words, bahulābhimānaḥ (in the first verse) contain the term abhi, which means, "to overpower, defeat," (which is a characteristic of the Kṣattram [498] also). The hymn consists of eleven verses, for the Triṣṭubh comprises eleven syllables, and the Kṣattriyas share in the nature of the Triṣṭubh. Ojas (in ojiṣṭha) is Indra's power, viryam (strength) is Triṣṭubh; the Kṣattra is power (ojas), and the Kṣattriya race is the strength (as to progeny). Thus he (the priest) makes him (the Kṣattriya) successful in strength, royal power, and progeny. By this Gauriviti hymn the Marutvatîya Sastra becomes successful, on which a Brâhmaṇam has been told.

(Now Follows the Niskevalya Śastram.)

The verse, tvâm iddhi havâmahe (6, 46, 1-2), forms the Brihat Pristha. For the Brihat Sâma is the Kṣattram; by means of the Kṣattra, the king makes complete his royal power. If the Brihat is the Kṣattra, then the soul of the sacrificer is the Niṣkevalya Ṣastra (to which the Brihat Sâma belongs). That is what the Brihat Priṣṭha becomes (for the sacrificer). The Brihat is the Kshattra; by means of the Kṣattra, the Brihat makes him successful. The Brihat is further precedence, and in this respect it makes him successful also. The Brihat is further excellence, and in this respect it makes him successful also.

They make the Rathantara Sâma, abhi tvâ śûra nonumah, the Anurûpa<sup>10</sup> to the Brihat. For the Rathantara is this world, and the Brihat is that world. That world corresponds to this one, and this [499] world to that one. Therefore, they make the Rathantara the Anurûpa to the Brihat, for thus they make the sacrificer enjoy both worlds.

Further, the Rathantara is the Brahma, and the Kṣattra the Bṛihat; thus the Kṣattra is then placed in the Brahma, and the Brahma in the Kṣattra. There is then prepared for both the Sâmans the same place. The Dhâyyâ is yad vâvâna (10, 74, 6), of which a Brâhmaṇam¹¹ has been already told. The Sâma Pragâtha is, ubhayam śrinavachcha (8, 50, 1-2); for it is a characteristic of both Sâmans which are sung (on account of its containing the word ubhayam, both.)

<sup>\*</sup>Janiştâugrah (See above). The Risi is supposed to be Gaurivîti.

It begins, tad vå etad yajamåna jananam. See 4, 19 (page 65 of the text).

<sup>&#</sup>x27;o That is to say, the Hotar repeats as counterpart to the Stotriya of the Nişkevalya Sastra, which is at this occasion the text of the Brihat Sâma, the text of the Rathantaram, which is quite unusual.

<sup>&</sup>quot; This Brahmanam is, te devá ab ruvan sarvam vá, See 3, 22 (page 67 of the text).

# (The Nivid Sûkta of the Niskevalya Śastra).

The hymn, tam şu tuhi yo abhibhûtyojâ (6, 18), contains the characteristic abhi in the word abhibhûti. Its words, aṣâlham (unconquerable), ugram (strong), sahamânam (being strong), contain characteristics of the Kṣattra also. It consists of fifteen verses; for the number fifteen is strength, sharpness of senses, and power, the Kṣattra is strength, the royal prince, is might (vîryam). The hymn thus makes the king successful in strength, royal power and might. It is a hymn of Bharadvâja. The Bṛihat Sâman was seen by Bharadvâja also (and) is in direct relationship with the ancestral fire. The sacrifice of the Kṣattriya which has the Bṛihat for [500] (Stotra) becomes successful. Thence, wherever a Kṣattriya brings a sacrifice, there the Bṛihat Pṛiṣṭha is to be employed, for this makes it (the sacrifice) complete.

### 4.

# (The Sastras of the Minor Hotri-priests.)

The performances of the minor Hotri-priests (Maitrâvaruṇa, Brâhmaṇâ-chamsi, and Achhâvâka) required (at the sacrifice of a Kṣattriya) are those allotted to the Aikâhika sacrifices. For these Aikâhika performances are propitiatory, ready made, and placed on a footing, in order to make the sacrifice successful to accomplish it, and place it on a firm footing whence it cannot fall down. These (performances) contain all the forms (required), and are quite complete. (They are repeated) in order to accomplish the integrity and completeness (of the sacrifice). The Kṣattriyas who perform a sacrifice should think, "Let us obtain all desires by means of the all-perfect and complete performances of the minor Hotri-priests." Therefore, wherever the Ekâhas are not complete as to the number of Stomas and Pṛiṣṭhas, there are the Aikâhika perform-

<sup>12</sup> Sây. explains the expression, argeyena saloma, in the following manner: argeye bharadvajamunisambandhah, lomas abdena kesayukto mürddhopalakşyate, salomā saširiskah sampūrņa ity arthah. The word loma means, according to him, "the head with the hair;" and to salomā he attributes the meaning "having a helmet, or turban," that is, "complete." But this explanation is too artificial and far-fetched to meet with the approval of modern philologists. To arrive at the proper meaning of the obsolete term, saloma, we have to consult the cognate words, anuloma and pratiloma, both applied to deterioration of lineage by mixing with lower castes. In reference to these terms, I translated the passage

ances of the minor Hotri-priests required, 13 then it (the sacrifice) becomes completed.

This sacrifice (performed by a Kṣattriya) should be the Ukthya, which has fifteen Stotras and Sastras. [501] Such is the opinion of some. Eor the sharpness of senses is a power (ojas), and the number fifteen is strength; (furtner) the Ksattra is power, and the Kşattriya is strength. Thus the priest makes him (the Kşattriya) successful by means of power, Ksattra, (and) strength. This sacrifice requires thirty Stotras and Sastras (viz., fifteen each). For the Virâj consists of thirty syllables. The Virâj is food. When he places him (the sacrificer) in the Virâi, then he places him in food. Therefore the Ukthya, which is fifteen-fold, should be (employed for the king at this occasion). But the Agnistoma, which forms part of the Jyotistoma, would more properly answer this purpose.14 For, among the Stomas, the Trivit (nine-fold) is the Brahma, and the fifteen-fold Stoma is the Kşattra. But the Brahma precedes the Kşattra: (for the king should think) "If the Brahma is placed first, my kingdom will be strong and not to be shaken. The number seventeen represents the Vaisyas, and twentyone the Sûdras. If these two Stomas (the seventeen and twenty-one fold) are employed, then they make the Vaisyas and Sûdras follow him (the king). Among the Stomas, the Trivrit is splendour, the fifteen-fold is strength, the seventeen-fold is offspring, the twenty-one-fold is the footing. Thus the priest makes the king, who (thus) sacrifices, successful in gaining splendour, strength, offspring, and a firm footing. Therefore the Jvotistoma (Agnistoma) is required. This requires twenty-four Stotras and Sastras (twelve each). For the year consists of twentyfour half months; in the year there are all (kinds of) nourishment. Thus he places him (the sacrificer) in all (kinds of) nourishment. Thence the Jyotistoma-Agnistoma alone is required (and not the Ukthya).

<sup>13</sup> For the Ekâhas, which are sarvastoma and sarvapristha, the following six Stomas are required: trivrit, painchadaśa, saptadaśa ekavimśa, trivava, trayastrimśa; and the following Pristhas: Brihat, Rathantara, Vairūpa, Vāirāja, Sākvara, Raivata. In the Kṣattriya sacrifice, there are only the Brihat and Rathantara required. In is therefore incomplete; the defects are to be supplied by the minor Hotri-priests.

<sup>. &</sup>quot;In this sacrifice, there are the four Stomas, subsequently mentioned, required.

# [502] SECOND CHAPTER.

(Punarabhiseka, or Repetition of the Inauguration Ceremony.)

5

(The Implements and Preparation for Punarabhişeka.)

Now follows (the rule) of Punarabhiṣeka of the Kṣattriya who is inaugurated as a sacrificer, and whose Kṣattram is in (such a way) new born. After having undergone the ceremonies of ablution and performed the animal sacrifice (anubandhya), he performs the concluding Iṣṭi.

After this Isti is finished (and thus the Soma day of the Rajasûya concluded), they sprinkle him again with the holy water (they make punarabhiseka). Before it commences, all implements must be in readiness, viz., a throne, made from Udumbara wood, with feet only as large as the span between the thumb and forefinger, and successive helmets of the length of half an arm, (besides there must be provided for) cords for binding made of Muñja grass, a tiger skin for covering the throne, a (large) ladle of Udumbara wood and a (small) branch of the Udumbara tree. In this ladle the following eight substances are thrown: curds, honey, clarified butter, rain-water fallen, during sunshine, young sprouts of grass and of green barley, liquor and Dûb grass (Dûrvâ). The throne is to be placed in the southern line,3 drawn by a wooden sword (sphya) in the Vedi, the front part [503] turned eastwards. Two of its feet are to be within the Vedi and two outside. For this earth is (the goddess of) fortune; the little space within the Vedi is thus allotted to her, as well as the large (infinite) region outside. If thus two feet of the throne are inside and two outside the Vedi, both kinds of desires, those obtainable from the place within as well as from outside the Vedi, are to be gained.

6.

(How the King has to Ascend hi Throne at the Inauguration Ceremony; what Mantras he has to Repeat at this Occasion.)

He spreads the tiger skin on the throne in such a manner that the hairs come outside, and that part which covered the neck is turned eastward. For the tiger is the Kşattra (royal power) of the beasts in the forest. The Ksattra is the royal prince; by means of this Kşattra, the

<sup>1</sup> The term is sûyate, containing an allusion to the name of the sacrifice, rajasûya.

This is the so-called avabhritha ceremony which takes place at the end of the sacrifice before the concluding Isti.

<sup>\*</sup> By means of a wooden sword, three lines are drawn in the Vedi, viz., one towards the south, one towards the west, and one towards the east.

king makes his Ksattra (royal power) prosper. The king, when taking his seat on the throne, approaches it from behind, turning his face eastwards, kneels down with crossed legs, so that his right knee touches the earth, and (holding the throne with his hands) prays over it the following mantra:—

"May Agni ascend thee, O throne, with the Gâyatrî metre! May Savitar ascend (thee) with the Uṣṇiḥ, Soma with the Anuṣṭubh, Bṛihas-pati with the Bṛihat, Mitra and Varuṇa with the Paṅkti, Indra with the Triṣṭubh, and the Viśve Devâḥ with the Jagatî metres. After them I ascend this throne, to be ruler, to be a great ruler, to be an universal ruler, to obtain all desires fulfilled, to be an indepen- [504] dent and most distinguished ruler (on this earth), and to reach the world of Prajāpati, to be there a ruler, a great ruler, a supreme ruler, to be independent, and to live there for a long time!"

After having repeated this mantra, the king should ascend the throne, with his right knee first, and then with his left. This, this is done; so they say.

The gods joined with the metres, which were placed in such an order that the following exceeded the preceding one always by four syllables, ascended this (throne,) which is fortune, and posted themselves on it, Agni with the Gâyatrî, Savitar with the Uṣṇih, Soma with the Anuṣṭubh, Bṛihaspati with the Bṛihati, Mitra and Varuna with the Pankti, Indra with the Triṣṭubh, the Viśvedevâḥ with the Jagatî. The two verses (where the joining of the gods to their metres is mentioned) commencing, Agner Gâyatrî abhavat (10, 130, 4-5) are then recited.

The Kṣattriya, who, after these deities (after having previously invoked them in this manner) ascends his throne, obtains for himself the power not only of acquiring anything, but of keeping what he has acquired; his prosperity increases from day to day, and he will rule supreme over all his subjects.

<sup>\*</sup> This particular posture is called januachya. The Hotar, principally, must on many occasions take it; it is very awkward and troublesome; I could not imitate it well, though I tried.

Gâyatrî with 24 syllables comes first; 24 + 4 = 28 is Usnîh; 28+4=32 is Anustubh; 32+4=36 is Brihati; 36+4=40 is Pañkti; 40+4=44 is Tristubh; 44+4=48 is Jagatî.

This is the translation of the word, Yoga-ksema.

When the priest is about to sprinkle him (with water) then he makes the king invoke the waters for their blessing (by these words): "Look upon me, ye waters, with a favourable eye! touch my skin with your happy body! I invoke all the fires which reside in the waters to bestow on me splendour, strength, and vigour." For the waters, if not invoked for a blessing (by a mantra), take away the strength from [505] a Kṣattriya who is already consecrated; but not (if they have been duly invoked).

7.

(The Inauguration Mantra when the King is Sprinkled with the Holy Water. Whether the Sacred Words, "bhûr," &c., are to be Pronounced along with this Mantra or not. Different Opinions on this Point.)

They now put the branch of the Udumbara tree on the head of the Kṣattriya, and pour the liquids (which are in the large ladle) on it. (When doing so), the priest repeats the following mantras: "With these waters, which are most happy, which cure everything, increase the royal power, and hold up the royal power, the immortal Prajapati sprinkled Indra, Soma the king, Varuna, Yama, Manu; with the same, sprinkle I thee! Be the ruler over kings in this world. Thy illustrious mother bore thee as the great universal ruler over great men; the blessed mother has borne thee! By command of the divine Savitar I sprinkle (thee) with the arms of the Asvins, with the hands of Pûṣan, with the lustre of Agni, the splendour of Sûrya, the power of Indra, that thou mayest obtain strength, happiness, fame, and food."

If the priest, who sprinkles the king, wishes him alone to enjoy good health, then he shall pronounce (when sprinkling) the sacred word, bhûr. If he wishes that two men (son and grandson) should enjoy this benefit together with him, then he shall pronounce the two sacred words, bhûr, bhuvah. If he wishes to benefit in this way three men (son, grandson, and great grandson), or to make (the king) un-[506] rivalled, then he ought to pronounce the three sacred words, bhûr, bhuvah, svar.

<sup>&</sup>lt;sup>7</sup> The arms of the Asvins, &c., are here regarded as the instruments by which the ceremony is performed in a mystical way on the king.

a Lit., that he may eat food.

Some say, These sacred words having the power of bringing every thing within grasp, the Kṣattriya who has the mantra recited with the addition of these sacred words, provides for another (not for himself); therefore, one should sprinkle him only under the recital of the mantra, By command of the divine Savitar, &c. They, again, are of opinion that the Kṣattriya, when sprinkled, not under the recital of the whole mantra (i.e., with omission of the sacred words), has power only over his former life.

Satyakâma, the son of Jabalâ, said, "If they do not sprinkle him under the recital of these sacred words (in addition to the mantra), then he is able to go through his whole life (as much as is apportioned to him)." But Uddâlaka Arunih said, "He who is sprinkled under the recital of these sacred words obtains everything by conquest."

He (the priest) should sprinkle him under the recital of the whole mantra, "By the command of the divine Savitar," &c., and conclude by bhar, bhuvah, svar!

The Kṣattriya who has thus performed a sacrifice loses (in consequence of his sacrifice) all these things (which were in him), viz., the Brahma which was placed in the Kṣattra, the sap, nourishment, the essence of water and herbs, the character of holiness (brahmavarchasam), the thriving consequent on food, the begetting of children, and the peculiar form of the Kṣattra (all that it comprises). And as further regards the sap for (producing) nourishing substances, the Kṣattra is the protection of the herbs (the fields of grain, &c., being protected by the Kṣattriyas, these things must be kept). If he therefore brings those two invocation offerings before the inaugur-[507] ation ceremony, 10 then he places the Brahma in this Kṣattra (and all those things will be consequently kept).

8.

(The Symbolical Meaning of the Different Implements and Liquids required for the Inauguration Ceremony. The Drinking of Spirituous Liquor (surå) by the King.)

The reason that the throne-seat, the ladle, and the branch is of the Udumbara tree is because the Udumbara is vigour and a nourishing

<sup>&#</sup>x27;Atisarvena, i.e., by what is beyond the whole mantra, that is, the sacred words, bhûr, &c., which are added to it.

<sup>1</sup>º See above 7, 22, one to the Brahma, the other to the Kṣattra: "I enter the Brahma," &c.

substance. The priest thus places vigour in him (the Kings) as his nourishing substance.

As to curds, honey, and melted butter, they represent the liquid (essence) in the waters and herbs. The priest, therefore, places the essence of the waters and the herbs in him.

The rain water fallen during sunshine, represents the splendour and lustre of sanctity, which are in this way placed in him.

The young grass and young barley represent provisions and the thriving by their means, which are thus placed in him for (producing) offspring, and consequently (provide him with) offspring.

The spirituous liquor represents the Kṣattra, and, further, the juice in the food; thus both the Kṣattra and the juice in the food, are placed in him.

The Dûrvâ grass is Kṣattra; for this is the ruler of the herbs. The Kṣattra, viz., the princely race, is represented by it, as it were, spread everywhere; the Kṣattriya becomes residing here (on this earth), in his kingdom, he becomes established, as it were, his rule extended, as it were. This is represented by the sprouts of the Dûrvâ, which have, [508] as it were, a firm footing on the earth. In this way, the Kṣattra of the herbs is placed in him (the king) and a firm footing thus given him.

All those things (the Brahma, sap, &c.), which had gone from the king after having performed a sacrifice, are in this way placed in him (again). By their (of curds, honey, &c.) means he makes him thus successful.

Now he gives into his hand a goblet of spirituous liquor, under the recital of the verse, svådisthayå madisthayå, &c. (9, 1, 1) i.e., "Purify, O Soma! with thy sweetest, most exhilarating drops (the sacrificer), thou who art squeezed for Indra, to be drunk by him." After having put the spirituous liquor into his hand, the priest repeats a propitiatory mantra! (which runs thus): "To either of you (spirituous liquor and Soma!) a separate residence has been prepared, and allotted by the gods. Do not mix with one another in the highest heaven; liquor! thou art powerful; Soma! thou art a king. Do not harm him (the king)! May either go to his own place." (Here is said), that the drinking of the Soma and that of liquor, exclude one another (they are not to be mixed).

<sup>&</sup>lt;sup>11</sup> This interpretation is given by Sâyaṇa, which, no doubt, is suitable to the occasion at (which this mantra is used; and thus it certainly was interpreted even in ancient times. However, it does not appear to be the original meaning of the verse.

<sup>12</sup> It is with some variations to be found in the Vajasaneyi Samhita (19, 7).

After having drunk it, he should think, "the giver (the priest) of the goblet (to be his friend) and give him (the remainder of) this (liquor)." This is the characteristic of a friend. Thus he finally places the liquor in his friend (gives him a share in it). And thus has he who possesses such a knowledge, a place in his friend (they are mutually connected).

9.

[509] (The Descent of the King from the Throne, after having been Inaugurated. The Mantras which he has to Repeat at this Occasion.)

He now descends (from the throne-seat), facing the branch of the Udumbara tree (which was placed in the ground). The Udumbara being sap, and consequently a nourishing substance, the king goes thus (to receive) these gifts (hidden in the Udumbara tree). Being seated above, and having put both his feet on the ground, he announces his descent (facing the Udumbara), (by uttering the following words:) "I stand in the heavens, and on the earth; I stand in the air exhaled and inhaled; I stand on day and night; I stand on food and drink; I stand on Brahma, Kṣattra, and these three worlds." Finally, he stands firmly through the universal soul (sarva-ātmā, which connects all the things just mentioned), and thence has a firm footing in the universe. He obtains continuous prosperity. The king who descends, after having been inaugurated by the ceremony of Punarabhiṣeka in this way (from the throne-seat), obtains supremacy over his subjects, and royal power.

After having descended, 's he then stands, inclining his body (upastham kritvâ) with his face towards the east, and utters thrice the words, "Adoration to the Brahma!" Then he says aloud, "I present a gift for the attainment of victory (in general), of victory everywhere (abhijiti), of victory over strong and weak enemies (vijiti), and of complete victory (samjiti)." [510] By thus making thrice salutation to the Brahma, the Kṣattra comes under the sway of the Brahma, and consequently the rule of the king becomes prosperous, and he will have issue. As regards (the mantra), "I present a gift for the attainment of victory," &c., he emits Speech by it. For the words, "I give," imply that Speech is conquered, (recovered, after having been silent).

"When Speech is recovered, then (consequently) all this my performance shall be completed," having (so thinking) emitted Speech, he approaches the Ahavanîya fire, and puts a stick into it, reciting, "Thou

<sup>1</sup>º Pratyavarûhya, instead of ruhya; long û, instead of short u, being a Vedic form.

art a wooden stick, become joined to the sharpness of senses and strength of the body, Svâhâ!" Finally, he succeeds thus in making himself sharpness of senses and valiant. After having put the stick into the fire, he walks three steps towards the east and north, (and addresses the step he is taking thus): "Thou art the means of subduing the regions; ye (steps), make me capable of adoring (in the right manner) the gods; may I obtain my desires wished for and preserve what is granted to me, and safety." He now proceeds to the north-east, that is, to undo again a defeat. Such is the meaning (they say).

10.

(Magical Performance of a King for Defeating an Enemy.)

The Devas and Asuras were fighting in these worlds. in the eastern direction, then the Asuras defeated them. They then fought in the southern direction, and the Asuras defeated them again; and, likewise, they were defeated by the Asuras when fighting in the western and northern directions. They were then fighting between the eastern and northern directions, and remained victors. [511] Kşattriya, therefore, standing amidst both armies arrayed in battle lines, shall proceed to the northeast, saying to him (to the housepriest), "do so 14 that I may conquer this army." After he (the housepriest) has consented, he should touch the upper part of the king's chariot and repeat the mantra, vanaspate vidvango hi (6, 47, 26). Then he shall say to (the king), "Turn towards this (north-east) direction; thy chariot with all its implements should be turned thither (north-east); then to the north-west, south and east, and (lastly) towards the enemy." With the hymn, abhivartena havişâ (10, 174) shall he turn his chariot, and when reciting the Apratiratha (10, 103 asuh sisano) Sasa (1, 152 sasa itthâ), and Sauparna (pra dhârâ yantu madhuna) hymns, he shall look upon it (the chariot).

The Kṣattriya conquers (the hostile) army, when he, at the time of just being about fighting (with the enemy), takes thus his refuge (with the house-priest), saying, "Make me win this battle." He then shall let

<sup>14</sup> Sây, refers this address to the king who is sitting in his chariot. A Kṣattriya is speaking these words. He asks first the king's permission to perform the ceremony mentioned. The person to whom the Kṣattriya addresses his words, is only hinted at by the demonstrative pronoun, but never explicitly mentioned. I think it refers to the Purchita or house-priest, who has always to accompany the king when going to fight a battle, and give him his advice. Sâyaṇa's opinion is hardly correct,

him fight in the north-eastern direction, and he (the Kṣattriya) wins the battle. If he be turned out of his dominions, and thus takes his refuge with him (the house-priest), saying, "Make me return to my dominions," then he (the house-priest) shall let him, when going away, proceed to this (north-eastern) direction, (and) thus he recovers his dominions.

(The king, whose inauguration ceremony is performed) after having been standing (in northeastern direction) recites then, when going [512] to his palace, (the verse) calculated to drive away all enemies altogether. (This verse is), apa prâcha (10, 131 1.) Then he will be made rid of all his enemies and live in safety, and enjoy happiness increasing from day to day. He who returns to his palace whilst reciting the above-mentioned mantra (10, 131, 1) obtains sovereignty over his subjects, and supreme power. After having come home, he sits behind the household fire. His priest then, after having touched him, fills a goblet four times with melted butter, and makes thus three (each consisting of four spoonfuls) offerings addressed to Indra, the mantras being recited in the Prapada 16 form, in order that he might be protected from disease, injury from any loss, and enjoy perfect safety.

### 11.

(The Repetition of Three Mantras, with Insertion of a certain Formula. Its Effect. Janmejaya's Opinion on the Effect of this Magical Performance.)

(The verses to be recited in the Prapada way follow) Paryû şu pradhanva (9, 110, 1), i.e., acquire everywhere riches, in order to grant them (to thy worshipper). In the midst of the word, vritrâni (of the just mentioned mantra), after û, and before ni, he inserts the words, "bhûr, brahma, prânam (breath), amritam (ambrosia) is such one (the name is required) [513] who seeks for shelter and safety, for welfare with his children and cattle." (Now follows the remaining part of the verse), ni saksanir.

<sup>&</sup>quot; Say. adduces for explaining this term a memorial verse (kārikā):

Pâdâ yasyâmstu yâvanto yâvand akşarasammitah,

Richy adayayanam eteşâm prapadam tad vidur budhâh,

i. e., the wise call that recital of the (several) pådas of a Rik verse prapada, when they all are measured by the syllables of which they consist. This means that each syllable of the påda is to be pronounced quite distinctly, and that there should be a stop at the end of each påda. This explanation appears, however, not to be quite correct. From the following paragraph, we learn that prapada is the insertion of a formula in a påda of a verse.

&c. i.e., being a conqueror of enemies, thou makest efforts of crossing the lines of our adversaries.

(Now follows the second verse), Anu hi två sutam, &c. (9, 110, 2). In the midst of the word, samarya, in the second påda, after the syllable "ma," the words, bhuvo, brahma, &c. (the remainder just as above) are inserted.

(Now follows the third verse), ajîjano hi pavamâno, &c. (9, 110, 3). In the midst of the word, śakmanâ, after sa and before ma, he inserts the words, svar, brahma, &c. (just as above). After the last word of the interpolation, viz., "paśubhir," he then proceeds to finish the verse recommencing by kmanâ.

The Kṣattriya, for whose benefit the house-priest sacrifices three offerings of melted butter, each consisting of four spoonfuls, whilst reciting these Indra verses in the above-mentioned Prapada way, thus becomes free of disease, free of enemies, does not suffer any loss, and, screened by the form of the three-fold science (the three Vedas), walks in all directions, and becomes established (after his death) in Indra's world.

Finally, he prays for increase in cows, horses, and progeny, with the words, "Cows, may ye be born here! horses, may ye be born here! men, may ye be born here! may here sit a hero (my son), as protector (of the country), who presents the priests gifts, consisting of a thousand (cows)." He who thus prays, will be blessed with plenty of children and cattle.

The Kṣattriya, whom those (priests) who have this knowledge make sacrifice in such a way, will be raised to an exalted position. But those who make the king sacrifice in this way, without possessing this knowledge, they kill him, drag him away, and deprive [514] him of his property, as the most degraded of men (niṣâdas), robbers, murderers, seize a wealthy man (when travelling) in a forest, and, after having thrown him into a ditch, run away with his property.

Janamejaya, the son of Pariksit, who possessed this knowledge, said, "My priests, who possess this knowledge, made me sacrifice, I who have the same knowledge (in such a manner). Therefore I am victorious; I conquer a hostile army eager for fighting; 16 neither the divine nor the human arrows coming from such an army can reach me. I shall attain the full age allotted to man (100 years), I shall become master of the whole earth. The same falls to the lot of him, who knowing this, is made to sacrifice (by priests) in this way.

<sup>1</sup>º In the original, abhîtvarî. Sây. abhito yuddhârtha-mudayuktû para kiyû senû

### THIRD CHAPTER.

(The Mahabhiseka or Grand Inauguration Ceremony of Indra.)

12.

(The Elevation of Indra to the Royalty over the Gods. His Throne-seat. By what Mantrus he Ascended it. The Gods Proclaim him as King by mentioning all his Titles.)

Now follows the great inauguration (mahâbhişeka) of Indra. gods, headed by Prajapati, said to one another (pointing with their hands to Indra): "This one is among the gods the most vigorous, most strong, most valiant, most perfect, who carries best out any work (to be done). Let us instal him (to the kingship over us)." They all consented to [515] perform just this ceremony (mahâbhişeka) on Indra. brought for him that throne-seat, which is called the Rik-formed. They made the Brihat and Rathantara verses its two forelegs, the Vairûpa and Vairâia verses its hind-legs, the Sakvara and Raivata (verses) its topboards, the Nâudhasa and Kâleya its side-boards. The Rik verses were made the threads of the texture which went lengthwise, the Sâmans were the threads which went crossways, the Yajus verses the intervals in the texture. They made (the goddess of) Glory its covering, and (the goddess of) Fortune its pillow, Savitar and Brihaspati were holding its two forelegs, Vâyu and Pûşan the two hind-legs, Mitra and Varuna the two top-boards, the Asvins the two side-boards.

Indra then ascended the throne-seat, addressing it thus: "May the Vasus ascend thee with the Gâyatrî metre, with the Trivrit Stoma, with the Rathantara Sâma. After them I then ascend for obtaining universal sovereignty. May the Rudras ascend thee with the Tristubh metre, the fifteen-fold Stoma, and the Brihat Sâma. After them then I ascend for obtaining increase of enjoyment. May the Adityas ascend thee with the Jagatî metre, the seventeen-fold Stoma, and the Vairûpa Sâma. After them I ascend for obtaining independent rule. May the Visve Devâh ascend thee with the Anuştubh metre, the twenty-one-fold Stoma, and the Vairâja Sâma. After them I ascend for obtaining distinguished rule. May the divine Sâdhyâs and Aptyas ascend thee with the Pańkti metre, the Trinava (twenty-seven-fold) Stoma, and the Sâkvara Sâma. After them I ascend for obtaining royal power. May the divine Marutas and

<sup>1</sup> It was composed of all the sacred mantras of the Rigveda. On the different Samans mentioned here, see the notes on page 282.

Angiras ascend thee with the Atichandas metre, the thirty-three-fold Stoma, and the Raivata Sama. After [516] them, then, I ascend for obtaining the fulfilment of the highest desires for becoming a great king, for supreme mastership, independence, and a long residence. By these words, one should ascend the throne-seat.

After Indra had seated himself on this throne-seat, the Visve Devâh said to him, "Indra cannot achieve any feat if he is not everywhere publicly proclaimed 2 (as hero); but if he be thus proclaimed, he can do so." They then consented to do so, and consequently, turning towards Indra, cried aloud (calling him by all his titles.)

The gods bestowed on him (Indra), by proclaiming him as "universal ruler," universal rule; by proclaiming him as "enjoyer (of pleasures)," they made him father (of pleasures); by proclaiming him as "independent ruler," they granted him independence of rule; by proclaiming him as "distinguished king," they conferred on him royal distinction; by proclaiming him "king," they made him father of kings; by calling him "one who has attained the highest desires," they granted him fulfilment of the highest desires.

(The gods then continued proclaiming his heroic virtues in the following manner): "The Ksattra is born; the Ksattriya is born; the supreme master of the whole creation is born; the devourer of the (hostile) tribes is born; the destroyer of the hostile castles is born; the slayer of the Asuras is born; the protector of the Brahma is born; the protector of the religion is born."

After (his royal dignity) was thus proclaimed, Prajapati, when being just about performing the inauguration ceremony, recited over him (consecrated him with) the following mantra:

# 13.

[517] (The Mantras by which Indra was Consecrated. He was Installed by Prajapati.)

"Varuna, the faithful, sat down in his premises—for obtaining universal rule, enjoyment (of pleasures), independence, distinction as sovereign, fulfilment of the highest desires—he, the wise, &c.," (1, 25, 10). Prajapati, standing in front of Indra who was sitting on the throne-seat, turned his face to the west, and, after having put on his head a gold leaf, sprinkled him with the moist branch of an Udumbara, together with that of a Palasa tree, reciting the three Rik verses, ima apal sivatama,

<sup>&</sup>lt;sup>2</sup> The term is anabhyutkrusta.

i.e., these most happy waters, &c. (Ait. Br. 8, 7); and the Yajus verse, derasya tvâ (Vâjasan. Samh. 1, 10. Ait Br. 8, 1); and the great words, bhûr, bhuvah, svar.

### 14.

Indra Inaugurated by Various Deities in the Various Directions to the Kingship, becomes Universal Ruler.

The Vasavas then inaugurated him (Indra) in the eastern direction, during thirty-one days, by these three Rik verses, the Yajus verse, and the great words (all just mentioned), for the sake of obtaining universal sovereignty. Hence all kings of eastern nations, in the eastern regions, are inaugurated to universal sovereignty, and called samrāj, i.e., universal sovereign, after this precedent made once by the gods.

Then the Rudras inaugurated Indra in the southern region, during thirty-one days, with the three Rik verses, the Yajus and the great words (just mentioned), for obtaining enjoyment (of pleasures). Hence all kings of living creatures (chiefly beasts) in the southern region are inaugurated for the enjoyment (of pleasures) and called *bhoja*, *i.e.*, enjoyer.

[518] Then the divine Adityas inaugurated him in the western region, during thirty-one days, with those three Rik verses, that Yajus verse, and those great words, for obtaining independent rule. Hence all kings of the Nichyas and Apāchyas in the western countries, are inaugurated to independent rule, and called "independent rulers."

Then the Visve Devâh inaugurated him during thirty-one days, in the northern region, by those three Rik verses, &c. for distinguished rule. Hence all people living in northern countries beyond the Himalaya, such as the *Uttarakurâs*, *Uttaramadras*, are inaugurated for living without a king (vairājyam), and called Virāj, i.e. without king.

Then the divine Sâdhyas and Aptyas inaugurated Indra, during thirty-one days, in the middle region, which is a firmly established footing (the immovable centre) to the kingship (râjya). Hence the kings of the Kurûpañchâlas, with the Vaśas and Uśinaras, are inaugurated to kingship, and called Kings (rájâ).

<sup>\*</sup>To this word two meanings can be given: 1 (without king;) 2 a very distinguished king. In this passage, we must take it in the first meaning; for here are janapadâh, i.e., people in opposition to the king mentioned, as abhisikta, i.e., inaugurated, whilst in all other passages of this chapter, we find instead of them, the râjânah or kings.

Then the divine Marutas and Angiras inaugurated him, during thirtyone days, in the upper (ardhva) region, for attaining fulfilment of the highest wishes, the position of a great king, of a supreme ruler, of an independent king, and long duration of his rule.

Indra thus became, by means of this great inauguration ceremony, possessed of the power of obtaining anything wished for, as had been only the prerogative of Prajâpati. He conquered in all the various ways [519] of possible conquest, and won all people. He obtained the leadership, precedence, and supremacy over all gods. After having conquered the position of a samrâj (universal ruler), &c., he became in this world self-existing (svayambhûh), an independent ruler, immortal, and, in the heaven-world, after having attained all desires wished for, he became immortal (also).

### FOURTH CHAPTER.

(The Mahabhişeka Ceremony Performed on a King. What Risis Performed it, and for what Kings they Performed it.)

### 15.

(The Consequences of the Mahabhişeka. The Oath which the King must take Before the Priest Performs the Ceremony.)

The priest who, with this knowledge (about the Mahâbhiṣeka ceremony), wishes that a Kṣattriya should conquer in all the various ways of conquest, to subjugate all people, and that he should attain to leadership, precedence, and supremacy over all kings, and attain everywhere and at all times to universal sovereignty, enjoyment (of pleasures), independence, distinguished distinction as king, the fulfilment of the highest desires, the position of a king, of a great king, and supreme mastership, that he might cross (with his arms) the universe, and become the ruler of the whole earth during all his life, which may last for an infinitely long time, that he might be the sole king of the earth up to its [520] shores bordering on the ocean; such a priest should inaugurate the Kṣattriya with Indra's great inauguration ceremony. But, before doing so, the priest must make the king take the following oath: "What-

<sup>4</sup> This whole sentence is only a translation of the full import implied in the words, paramesti prajapatya.

<sup>·</sup> Lit., he conquered all the conquests (jitis, i.e., abhijiti, vijiti, samjiti, &c. See above.)

Here Sâyana explains it as "long-lived."

ever pious works thou mightest have done during the time which may elapse from the day of thy birth to the day of thy death, all these, together with the position, thy good deeds, thy life, thy children, I would wrest from thee, shouldest thou do me any harm."

The Kṣattriya, then, who wishes to attain to all this, should well consider and say in good faith all that is above-mentioned (thou mayest wrest from me, &c., &c.)

### 16.

(The Woods and Grains Required for the Performance of Mahabhiseka.)

The priest then shall say (to his attendants), "Bring four kinds of wood: Nyagrodha, Udumbara, Asvattha, and Plaksa." Among the trees. the Nyagrodha is the Ksattra. Thus, by bringing Nyagrodha wool, he places in the king the Kşattram, the Udumbara representing the enjoyment, the Asvattha universal sovereignty, the Plaksa independence and freedom of the rule of another king. The priest, by having these woods brought to the spot, thus makes the king participate in all these qualities (universal sovereignty, &c., &c.). Next he shall order to bring four kinds of grain from vegetables (ausadha tokmakrita), viz., rice with small grains, rice with large grains, Priyangu, and barley. For, amongst herbs, rice with small grains represents the Kşattra. Thus, by bringing sprouts of such grains, he [521] places the Kşattra in him. Rice with large grains represents universal sovereignty. Therefore, by bringing sprouts of such grains (to the spot), he places universal sovereignty in The Priyangus, among herbs, represent enjoyment of pleasures. By bringing their sprouts, he places the enjoyment of pleasures in him. Barley represents the skill as military commander. By bringing their sprouts, he places such a skill in him (the king).

#### 17.

(The Implements for Making Mahabhiseka.)

Now they bring for him a throne-seat made of Udumbara wood, of which the Brâhmanam has been already told (see 8, 8). The ladle of Udumbara wood is here optional; instead of it, a vessel of the same wood (pâtrî) may be taken. Besides, they bring an Udumbara branch. Then they mix those four kinds of fruit and grain in a vessel, and, after having poured over them curds, honey, clarified butter, and rain-water fallen

In the original, râtrî, night. The day commenced at evening, as it appears.

during sunshine, put it down. He (the priest) should then consecrate the throne-seat in the following way: "thy two forelegs are the Brihat and Rathantaram Samans, &c. (just as above, see 8, 12).

18=13, and 19=14.

20.

(The Meaning and Effect of the Various Liquids Poured over the Head of the King. His Drinking of Spirituous Liquor. He drinks the Soma Mystically.)

By sprinkling the king with curds, the priest makes his senses sharp; for curds represent sharpness of senses in this world. By sprinkling him with honey, the priest makes him vigourous; for honey is the vigour in herbs and trees. By sprinkling him with clarified butter, he bestows upon him splendour; for [522] clarified butter is the brightness of cattle. By sprinkling him with water, he makes him free from death (immortal); for waters represent in this world the drinking of immortality (amrita).

The king who is thus inagurated, should present to the Brahman who has inaugurated him gold, a thousand cows, and a field in form of a quadrangle. They say, however, that the amount of the reward is not limited and restricted to this (it may be much higher), for the Ksattriya (i.e., his power) has no limits, and to obtain unlimited (power, the reward should, as to its greatness, be unlimited also).

Then the priest gives into his hands a goblet filled with spirituous liquor, repeating the mantra, svadisthaya, &c. (see 8, 8). He then should drink the remainder (after previous libation to the gods), when repeating the following two mantras: "Of what juicy, well-prepared beverage" Indra drank with his associates, just the same, viz, the king Soma, I drink here, with my mind being devoted to him (Soma)." The second mantra (Rigveda, 8, 45, 22), "To thee who growest like a bullock (Indra), by drinking Soma, I send off (the Soma juice), which was squeezed, to drink it; may it satiate thee and make thee well drunk."

The Soma beverage which is (in a mystical way) contained in the spirituous liquor, is thus drunk by the king, who is inaugurated by means of Indra's geat inauguration ceremony (the ceremony just described), and not the spirituous liquor. (After having drunk this mystical Soma) he should

<sup>&</sup>lt;sup>2</sup> The spirituous liquor is here a substitute for the Soma, which the Kşattriyas were not allowed to drink.

<sup>\*</sup> By means of mantras, the liquor was transformed into real Soma. We have here a sample of a supposed miraculous transformation of one matter into another.

repeat the [523] following mantras, apâma Somam (8, 48, 3), i.e., we have drunk, Soma, and san no bhava (10, 37, 10), i.e., Be it propitious to us!

The drinking of spirituous liquor, or Soma, or the enjoyment of some other exquisite food, affects the body of the Ksattriya who is inaugurated by means of Indra's great inauguration ceremony, just as pleasantly and agreeably till it falls down (on account of drunkenness), as the son feels such an excess of joy when embracing his father, or the wife when embracing her husband, as to lose all self-command.

#### 21.

(What Kings had the Mahâbhişeka Ceremony Performed; their Conquest of the Whole Earth, and the Horse Sacrifices. Stanzas on Janamejaya, Viśvakarmâ and Marutta.)

Tura, the son of Kavaşa, inaugurated with this great inauguration ceremony of Indra, Janamejaya, the son of Parilişit. Thence Janamejaya went everywhere conquering the earth, up to its ends, and sacrificed the sacrificial horse. To this fact refers the following Gâthâ (stanza), which is sung: "In the land where the throne-seat was erected, Janamejaya bound a horse, which was eating grain, adorned with a mark on its forehead (rukmin), and with yellow flower garlands, which was walking over the best (fields full of fodder), for the gods."

With this ceremony, Śârayâta, the son of Manu, was inaugurated by Chyavana, the son of Bhrigu. Thence Śâryâta went conquering all over the earth, and sacrificed the sacrificial horse, and was even, at the sacrificial session held by the gods, the house-father.

With this ceremony, Samaśuṣmâ, the son of Vâjaratna, inaugurated Śatânîka, the son Satrajît, [524] Thence Śatânîka went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

With this ceremony, *Parvata* and *Nârada* inaugurated *Ambaṣṭya*. Thence Ambaṣṭya went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

With this ceremony Parvata and Narada inaugurated Yudhaniśrauṣṭi, the son of Ugrasena. Thence Yudhaniśrauṣṭi went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony, Kaśyapa inaugurated Viśvakarmâ, the son of Bhuvana. Thence Viśvakarmâ went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

They say that the earth sang to Viśvakarmâ the following stanza: "No mortal is allowed to give me away (as donation), O Viśvakarmâ, thou hast given me, (therefore) I shall plunge into the midst of the sea. In vain was thy promise made to Kaśyapa."

With this ceremony Vasistha inaugurated Sudâs, the son of Pijavana. Thence Sudâs went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony Samvarta, the son of Angiras, inaugurated Marutta, the son of Avikshit. Thence Marutta went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

Regarding this event, there is the following Stotra chanted: "The Maruts resided as distributors of [525] food in the house of Marutta, the son of Avikṣit, who had fulfilled all his desires; all the gods were present at the gathering."

22

(Continuation of the Preceding. Stanzas on the Liberality of Anga, Udamaya, and Virochana.)

With this ceremony, *Udamaya*, the son of *Atri*, inaugurated *Anga*. Thence Anga went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse. This Anga, who was not defective in any respect (thence called *alopánga*), had once said, "I give thee, O Brahman, ten thousand elephants, and ten thousand slave girls, if you call me to this (thy) sacrifice." Regarding them, the following (five) stanzas (*ślokas*) were sung:—

(1) "Whatever cows the sons of Priyamedhas had ordered (Udamaya to give (in the midst of the sacrifice at the midday libation), the Atri son (Udamaya) at each time presented two thousand Badvas.

(2) "The son of *Virochana* loosened eighty-eight thousand white horses from their strings, and presented those, which were fit for drawing a carriage, to the sacrificing Purohita."

(3) "The son of Atri presented ten thousand girls, well endowed with ornaments on their necks, who had been gathered from all quarters."

<sup>4</sup> The king had promised the whole earth as gift to his officiating priest.

<sup>&</sup>lt;sup>5</sup> Udamaya, the son of Atri, was at this time himself the sacrificer. The Priyamedhas were his officiating priests.

<sup>&</sup>quot;A Badva is, according to Sâyana, 100 kotis, i.e., a billion. But I doubt very much whether this is the original meaning of badva. It is perhaps related to the Zend baévare, which means "ten thousand."

<sup>&</sup>lt;sup>7</sup> This Śloka does not refer to king Auga.

- (4) The son of Atri, having given ten thousand elephants in the country Avachatnuka, the Brahman [526] (Atri's son) being tired, desired his servants (to take charge) of Anga's gift."
- (5) "(From saying) I give thee a hundred (only), I give thee a hundred, he got tired; (thence) he said, I give thee a thousand, and stopped often in order to breathe, for there were too many thousands to be given."

#### 23.

(Continuation. Stanzas on the Liberality of Bharata. Story of Satyahavya, who was Created out of his Reward by the King Atyarati.)

With this ceremony, Dirghatamas, the son of an unmarried woman, inaugurated Bharata, the son of Dusyanta. Thence Bharata went conquering everywhere over the whole earth, up to its ends, and sacrificed those horses which were fit for being sacrificed. Regarding this event, the following stanzas are sung:

- (1) Bharata presented one hundred and seven Badvas (large flocks) of elephants, of a dark complexion, with white teeth, all decked with gold, in the country Masnara.
- (2) At the time when Bharata, the son of Dusyanta constructed a sacred hearth in (the country of) Sâchiguna, the Brahmans got distributed flocks of cows by thousands.
- (3) Bharata, the son of Dusyanta, bound seventy-eight horses (for being sacrificed) on the banks of the Yamuna, and fifty-five on the Ganga for Indra.
- (4) The son Dusyanta, after having bound (for sacrificing) one hundred and thirty-three horses [527], overcame the stratagems of his royal enemy, by means of the superiority of his own stratagems.
- (5) The great work achieved by Bharata, neither the forefathers achieved it, nor will future generations achieve it, (for it is as impossible to do it) as any mortal, belonging to the five divisions of mankind, <sup>16</sup> can touch with his hands the sky.

 $<sup>^6</sup>Mriga$  in Sanscrit. Sây. says, that elephants are to be understood here. Mriga appears to be a general term for a wild beast.

<sup>&</sup>lt;sup>o</sup> Vritraghne, Sây. takes it, however, as name of a country, for which I see, however, no reason.

<sup>&</sup>lt;sup>10</sup> Pañcha mânavâh. Sây. explains the four castes, with the Niṣâdas as the fifth. But I am rather inclined to take the word in the sense of pañchakriṣṭi, or pañchakṣiti, i. e., five tribes frequently mentioned in the Samahitâ. It then denotes the whole human race, including the superior beings. See page 214.

The Risi Brihad Uktha communicated this great inauguration ceremony to Durmukha, the Pañchâla. Thence Durmukha, who was no king, being possessed of this knowledge, went conquering everywhere over the whole earth, up to its ends, and sacrificed the sacrificial horse.

The son of Satyahavya, of the Vasistha Gotra, communicated this ceremony to Atyarâti, the son of Janantapaya. Thence Atyarâti, who was no king, being possessed of such a knowledge, went conquering everywhere over the whole earth, up to its end, and sacrificed the sacrificial horse.

The son of Satyahavya, of the Vasistha Gotra, then told (the king), "Thou hast (now) conquered the whole earth up to the shore of the sea; let me obtain now greatness (as reward for my services)." Atyarâti answered, "When, 'O Brahmana, I shall have conquered the Uttara Kurus, "then thou shalt be king of the earth, and I will be thy general." The son of Satyahavya said, "This is the land of the gods, no mortal can conquer it. Thou hast cheated me; therefore I take all this (from thee)." Atyarâti, after having been thus deprived of his powers and majesty, was slain by the victorious king Śuṣmina, [528] the son of Śibya. Thence a Kṣattriya should not cheat a Brahman who has this knowledge and performed this (inauguration) ceremony, unless he wishes to be turned out of his dominions, and to lose his life.

### FIFTH CHAPTER.

(On the Office of the Purohita, or House-priest. The Brahmanah Parimara, i. e., Dying Around the Brahma.)

24.

(The Necessity for a King to Appoint a House-priest.

In what Way the King Keeps the Sacred Fires. How to Appeare the Five Destructive Powers of Agni).

Now, about the office of a Purohita (house-priest). The gods do not eat the food offered by a king who has no house-priest (Purohita). Thence the king even when (not) intending to bring a sacrifice, should appoint a Brahman to the office of house-priest.

The king who (wishes) that the gods might eat his food, has, after having appointed a Purohita, however, the use of the (sacred) fires (without having actually established them) which lead to heaven; for the Purohita is his Ahavanıya fire, his wife the Garhapatya, and his son the

<sup>&</sup>lt;sup>11</sup> In the north of the Himalaya.— $S\hat{a}y$ .

Daksina fire. When he does (anything) for the Purohita, then he sacrifices in the Ahavaniya fire (for the Purohita represents this fire). When he does (anything) for his wife, then he verily sacrifices in the Garhapatya fire. When he does (anything) for his son, then he verily sacrifices in the Daksina fire. These fires (which are led by the Purohita) which are thus freed from their destructive power<sup>1</sup> (for the Kṣattriya, i.e., [529] they do not burn him), carry, pleased by the wish for sacrificing, the Kṣattriya to the heaven-world, and (make him obtain) the royal dignity, bravery, a kingdom, and subjects to rule over. But, if the Kṣattriya has no wish for sacrificing (by not appointing a Purohita), then the fires get displeased with him, and being not freed from their destructive power, throw him out of the heaven-world (and deprive him) of the royal dignity, bravery, his kingdom, and subjects over whom he rules.

This Agni Vaisvanara, which is the Purohita, is possessed of five destructive powers; one of them is in his speech, one in his feet, one in his skin, one in his heart, and one in the organ of generation. With these (five) powers, which are burning and blazing, he (Agni) attacks the king.

By saying, "Where, O master, hast thou been residing (for so long a time)? Servants, bring (kusa) grass for him," the king propitiates the destructive power which is in Agni's speech. When they bring water for washing the feet, then the king propitiates the destructive power which is in Agni's feet. When they adorn him, then he propitiates by it the destructive power which is in Agni's skin. When they satiate him (with food), then the king propitiates the destructive power which is in Agni's heart. When Agni lives unrestrained (at ease) in the king's premises, then he propitiates the destructive power which is in Agni's organ of generation. Agni, then, if all the destructive powers which are in his body have been propitiated, and he is pleased by the king's wish [530] for sacrificing, conveys him to the heaven-worlds and (grants him) royal dignity, bravery, a kingdom, and subjects over whom he might rule. But should the king not do so, he will be deprived of all these gifts.

25.

(Agni Protects the King who Appoints a House-priest.)

This Agni Vaisvanara, who is the Purchita, is possessed of five destructive powers. With them he surrounds the king (for his defence), just

Literally, the bodies of which are appeared.

<sup>&</sup>lt;sup>2</sup> The king manifests his wish by appointing a Purohita.

They are called meni. Sây. explains paropadravakârinî krodharûpâ śaktir.

Agni, or his representative, the Purchita, is here treated as a guest.

as the sea surrounds the earth. The empire of such a ruler (ârya) will be safe. Neither will he die before the expiration of the full life term (100 years); but live up to his old age, and enjoy the full term apportioned for his life. Nor will he die again (for he is free from being born again as a mortal), if he has a Brâhmaṇa who possesses such a knowledge as his Purohita, and guardian of his empire; for he obtains by means (of his own) royal dignity that (for another, his son), and by means of his bravery that (of another). The subjects of such a king obey him unanimously and undivided.

26.

(The Importance of the Office of a Purohita Proved from Three Verses of a Vedic Hymn).

To this power of the Purohita, a Risi alludes in the the following verses: sa id râjâ pratijanyâni, &c. (4, 50, 7). i.e., the king defeated by his prowess and bravery all his adversaries. By janyâni are enemies and adversaries to be understood; he conquers them by means of his prowess and bravery. (The other half of this verse is as follows) Birhaspatim yah subhritam bibharti, i. e., "who (the king) supports Brihaspati who is well to be supported." For Brihaspati is the [531] Purohita of the gods and him follow the Purohitas of the human kings. The words, "who supports Brihaspati who is well to be supported," therefore mean, who (what king) supports the Purohita who is well to be supported. By the words (the last quarter of the verse above mentioned) valgâyati vandate pârvabhajam, i.e., he honours and salutes him who has the precedence of enjoyment (i.e., the Purohita), he recommends his (the Purohita's) distinction.

(In the first half of the following verse), sa ît kṣetti sudhita okasi sve (4, 50, 8), the idea is expressed, that he (the Purohita) lives in his own premises; the word okas means griha, i.e., house, and the word sudhita is the same as suhita, i.e., well-disposed, pleased. (The second half of the verse) tasmâ ilâ pinvate viśvadânim, i.e., food grows for him (the king who keeps a Purohita) at all times. Ilâ here means anna, i.e., food; such one (such a king) is always possessed of essential juice (for keeping the life again); his subjects bow before him. The subjects (the tribes) form kingdoms; kingdoms by themselves bow before such a king who is preceded (pârva eti) by a Brahma. Thus one calls him (such a Brâhmaṇa) a Purohita.

(The first quarter of the third verse 4, 50, 9 is as follows) apratito jayati sam dhanani, i. e., he (such a king) conquers realms without being

opposed by enemies. By dhanâni kingdoms are to be understood; he conquers them without meeting any opposition. The second quarter of the verse is as follows) prati janyáni uta yâ sajanyâ. By janyáni are enemies and adversaries to be understood; he conquers them without meeting any opposition. (In the third quarter) avasyave yo varivah karoti, there is said, "who (what king) not being possessed of any wealth renders service (varivah) to a very indigent (Purohita)." (In the last quarter of the verse) brahmane râjâ tam avanti devâh, i.e., "if the king is [532] for the Brahman (if he support him), then the gods protect him (the king)" he speaks about the Purohita.

### 27.

The Three Divine Purohitas. Who is Fit for the Office of a Purohita. By Repeating of What Mantra and Performance, of What Ceremony the King has to Engage him.)

The Brahman who knows the (following) three (divine) Purohitas, as well as the three appointers to this office, should be nominated to such a post. Agni is one of these (three) Purohitas; his appointer is the earth; the (other) Purohita is Vâyu, his appointer is the air; the (third) Purohita is Âditya, his appointer is the sky. Who knows this is (fit for the office of a) Purohita; but he who does not know it, is unworthy of holding such an office.

That king who appoints a Brâhmana who has this knowledge to be his Purohita and protector of his kingdom, succeeds in making (another) king his friend, and conquers his enemy. The king who does so, obtains by means of (his own) royal dignity that (for another), and by means of (his) bravery that for another (i. e., he defeats him). The subjects of such a king obey him unanimously and undivided.

(Now Follows the Mantra for Appointing the Purohita).

"Bhûr, Bhuvah, Svar, Om! I am that one, thou art this one; thou art this one, I am that one; I am heaven, thou art the earth; I am the Sâman, thou art the Rik. Let us both find here our livelihood (support). Save us from great danger (just as was done) in former times; thou art (my) body, protect mine. All ye many herbs, of a hundred kinds, over which the king Soma rules, grant me (sitting) on this seat, uninterrupted hapiness. All ye herbs ruled by [533] Soma the king, which are spread over the earth, grant me (sitting) on this seat, uninterrupted hapiness. I cause to sit in the kingdom this goddess of fortune. Thence I look upon

the divine waters (with which the king is washing the feet of the Purohita)."

"By washing his (the Purohita's) right foot, I introduce wealth obtained by sharpness of senses into the kingdom; by washing his left foot, I make that sharpness of senses increase. I wash, O gods! the first (right) and second (left) foot for protecting my empire and obtaining safety for it. May the waters which served for washing the feet (of the Purohita) destroy my enemy!"

#### 28.

(Spell to be Spoken and Applied by a King to Kill his Enemies. Who First Communicated it.)

Now follows the ceremony called, "dying round the Brahma" (Brahmanah parimara). All enemies and foes of him who knows this ceremony, die round about him. This Brahma is he who sweeps (in the air, i.e., Vâyu). Round him five deities are dying, viz., lightning, rain, moon, sun, fire.

Lightning is absorbed by lightning when it does not rain, and is consequently hidden (to our eyes). They do not perceive such a flash of lightning when it dies, and consequently disappears. When they do not see him (the enemy), he (the king) shall say, "With the death of lightning my enemy shall die, and disappear! May they never get aware of him!" Instantly, then, they do not perceive him (the enemy), for he will be killed.

The rain when fallen is abscrbed by the moon which disappears; they do not perceive it, when it dies and disappears. Then, when they do not [534] perceive him (the enemy), then he (the king) should say, "With the death of the rain, my enemy die and disappear. May they never get aware of him!" Instantly, then, they do not perceive him (the enemy), for he will be killed.

The moon at the time of the new moon, is absorbed by the sun, &c. When they do not perceive him (the enemy) then (the king) shall say, "With the death of the moon, my enemy shall die, and disappear. May they never get aware of him!" Instantly, then, they do not perceive him (the enemy), for he will be killed.

The sun, when setting, is absorbed by Agni (fire), &c. The king then shall say, "With the death of the sun, my enemy shall die, and disappear!

may they never get aware of him!" Instanly, then, they do not perceive him (the enemy), for he will be killed.

The fire when extinguishing, is absorbed by Vâyu, &c. The king then shall say, "With the death of the fire, my enemy shall die and disappear. May they never get aware of him!" Instantly. then, they do not perceive him (the enemy), for he will be killed.

These (five) deities are then born again. The fire is born out of Vâyu (wind). For it is produced by friction practised with (great) force, and restraining the breath.)<sup>5</sup> After having seen the fire new born, the king shall say, "May Agni be born, but may my enemy not be born (again); may he go far off!" Then he goes far off.

Out of fire the sun is born. Having seen him, the king shall say, "May the sun be born, but may my enemy not be born; may he go far off!" Then he goes far off.

[535] From the sun the moon is born. Having seen it, the king shall say, "May the moon be born, but not my enemy, may he be far off!" Then he goes far off.

From the moon the rain is born. Having seen it, the king shall say, "May the rain be born, but not my enemy; may he be far off." Then he goes far off.

From rain lightning is born. Having seen it, the king shall say, "May lightning be born, but not my enemy; may he be far off. Then he goes far off.

This is the Brahmanah parimarah (dying around the Brahma). Maitreya, the son of Kuṣāru, told it to Satvan, the son of Kirisi, a king of the Bharga Gotra. Five kings (who were his enemies) died round him; thence he attained to greatness.

He who uses this spell, has to observe the following rules: He never shall sit before his enemy has taken his seat. When he believes him to be standing, then he shall stand. He shall not lie down, before also his enemy has done so. When he thinks him sitting, then he shall sit himself. He never shall sleep before his enemy has fallen asleep. When he believes him to be awake, then he shall also be awake. In this way, he puts his enemy down, even if he wears a stone-helmet (is well armed).

<sup>&</sup>lt;sup>6</sup> The production of fire by means of friction is very fatiguing, as I can assure the reader, from having tried it once with the proper apparatus, used at the sacrifices for this purpose.